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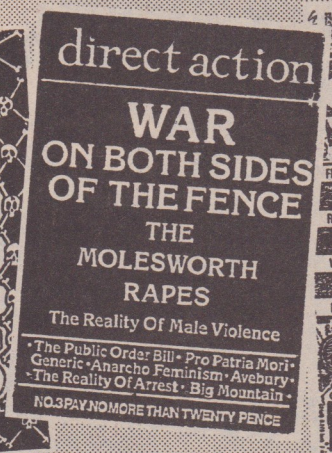

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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

ANGRY RED PLANET-Little Pigs...-LP
BUNCHOFUCKINGOOFS-EP (2)
CELIBATE RIFLES/SAQQARA DOGS-split 45
FOUNDATION-Voyage-mimi LP
GO FOR 3-Six Friends-LP
INDIREKT-Nacht Und Nebel-EP
LOOKOUTS-LP
NEW'S-Dol Dol Dol-EP
SCREWS-Drink Till I Drop-12"
SIOUXSIE & BANSHEES-Peel Sessions-12"
SLITS-Peel Sessions-12"
SOUP DRAGONS-Head Gone Astray-12"
SPORES-Narcs In My Pants-EP
SPECIALS-Peel Sessions-12"

RUTH SCHWARTZ

DIDJITS-Fuzzjob-LP
HAPPY WORLD-Flowing Field-LP
JUSTICE LEAGUE-Shattered Dreams-LP
HEAD OF DAVID-LP/LOOKOUTS-LP
NOMEANSNO-Sex Mad-LP
ORIGINAL SINS-Just 14-45
RHYTHM PIGS-Choke On This-LP
SCRATCH ACID-Beserker-EP
SCREAMING TREES-Clairvoyance-LP
TEXAS INSTRUMENTS-LP
IDIOT/VOMIT LAUNCH-split 45
VOMIT LAUNCH-LP
SUBURBAN DEATH TRIP-LP
BAMBI BLAM-12"
LIME SPIDERS-Weirdo Libido-12"

MARTIN SPROUSE

INDIREKT-Nacht Und Nebel-EP
BUNCHOFUCKINGOOFS-EP (2)
FOUNDATION-mini LP
SPORES-Narcs In My Pants-EP
V/A-Life Is a Joke Vol 2-Lp
PROBLEM CHILDREN-LP
POPTONTO-Time To Think-LP
ANGRY RED PLANET-Little Pigs...-LP
KGB-LP
CULTURE SHOCK-Reality Stop #44-TP
LOKOUTS-LP

TIM YOHANNAN

ANGRY RED PLANET-Little Pigs...-LP
POPTONTO-Time To Think-LP
INDIREKT-Nacht Und Nebel-EP
V/A-Life Is a Joke Vol 2-LP
SPORES-Narcs In My Pants-EP
KGB-LP
SUBURBAN DEATH TRIP-LP
BUNCHOFUCKINGOOFS-EP (2)
PROBLEM CHILDREN-LP
FOUNDATION-mini LP
BAMBI SLAM-12"
VOMIT LAUNCH-Not Even Pretty-LP

GLASER BROS

DAMNED-Gigolo-12"
HENRY ROLLINS-LP
MELVINS-LP
DESCENDENTS-promo 45
ATTITUDE ADJUSTMENT-flexi
SINS-LP
CLOWN ALLEY-LP
V/A-Another Shot For Bracken-LP
CIVILISED SOCIETY?-LP
JUSTICE LEAGUE-LP
CAPTAIN SENSIBLE-Come On Down-12"

DOGTOWNE

DMZ-live 7" & LP
VOMIT LAUNCH-Not Even Pretty-12"
V/A-Garage Punk Unknowns Vol 1-4-LPs
CONTROLLED BLEEDING-Core-LP
GG ALLIN-Biggest Tits-EP
RHYTHM PIGS-Choke On This-LP
CAROLINER RAINBOW-TP
DEJA VOODOO-Swamp Of Love-LP
DOGGY STYLE-II-LP/FANG-LP
MIA-After the Fact-LP/PSYCHO-LP
POPTONTO-Time To Think-Lp
HAPPY WORLD-Flowing Field-LP
SPONGE-LP/V/A-Bracken-LP
MARS-12"/REVOLTING COCKS-12"

HELGE SCHREIBER (Germany)

HERESY/CONCRETE SOX-split LP
KAFKA PROCESS/DISORDER-split LP
AMAZING GRACE-LP
VARUKERS-Massacred Millions-12"
RIPCORD-flexi/HALF LIFE-EP
SOLUTION UNKNOWN-EP
MANSON YOUTH/HOA-split LP
POISON-EP/GASH-EP
ANTI-CIMEX-LP
EVERYTHING FALLS APART-split LP
BEASTIE BOYS-License To Ill-LP
EXTREME NOISE TERROR-split LP
BEAST DOMINATE-EP
CAPITOL PUNISHMENT-Slum With a View-LP
The sound of my girlfriend's burps!

ANDY (ex-COTC)

CHUMBAWAMBA-Pictures of ...Children-LP
VERBAL ASSAULT-Learn-EP
THINK TANK-What Now?-EP
DANBERT NOBACON-EP
DIRT-Just An Error-LP
BAD BRAINS-I Against I-LP
BRUCE SPRINGSTEEN-Live 75-83
COTC-Better Alone...-TP
EMBRACE-1st demo-TP
INDIREKT-Nacht Und Nebel-EP
YOUTH OF TODAY-Can't Close My Eyes-EP
JOY OF LIVING/APOSTLES-EP bomb instructions
CIVILISED SOCIETY?-Scrap Metal-LP
RITES OF SPRING-LP

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KASR Tempe, AZ 660AM call station
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KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY 89FM Tues 10PM
WCNI New London, CT 91.1FM Sun 10PM

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WMUC College Park, MD 88FM Sun 9PM
WMWM Salem, MA 91.7FM call station
WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
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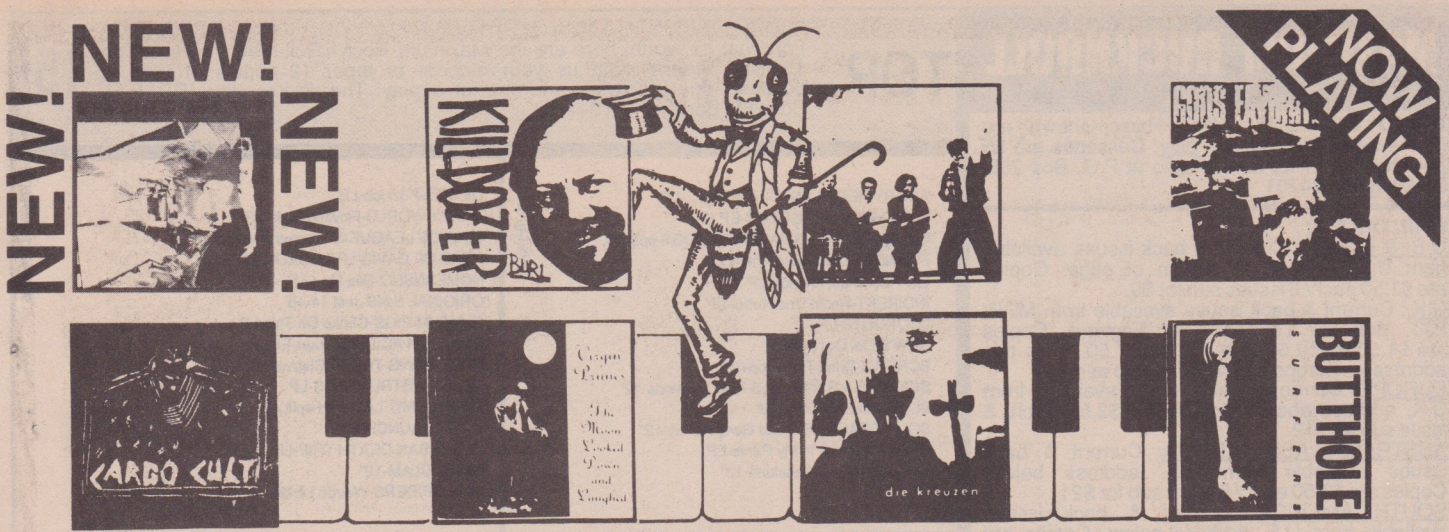
Radio Pomme Louviers, France101.1FM Tue 9PM
Triple M FM Adelaide, Australia Mon 11PM
Radio Good Amsterdam, Holland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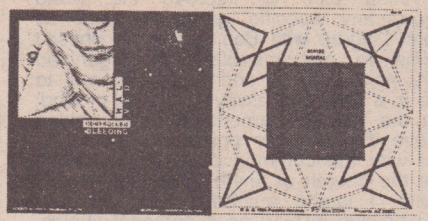

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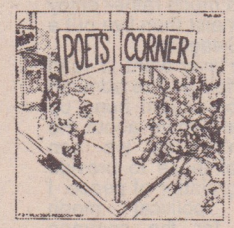

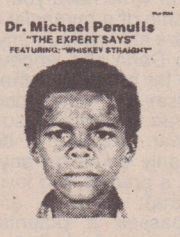

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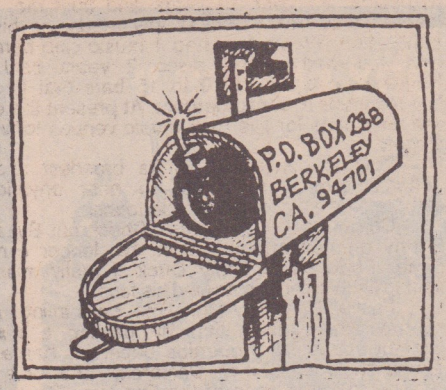

Dear MRR,

It's been quite some time since I've written anything for an opinion column in any 'zine other than my own but having read the letters in the last two issues I've noticed a sharp rise in the awareness and intelligence level of those corresponding to MRR. Thus I feel compelled to put in my two cents worth on a couple of issues that have been covered recently.

In reponse to Randy Mayfield's letter in issue #45, the biggest problem with concentrating one's energies on "self-awareness" is that it is a fine line between self-awareness and self-indulgence. As a fan of Alan Watts work, particularly the Tao of Physics, I understand the importance of meditation and the ability to free oneself of the mundane material world by allowing one's consciousness to tune into the world, universe, etc., microcosms and macrocosms if you will. Our consciousness is simply one manifestation of energy that is us and surrounds us (some call that God). When one can tune into that "energy" that is both everything and nothing simultaneously (whoa, heavy dude) one has gained a far greater perspective about the nature and workings of life, existence, "things" in general. For those who wish to help others or get involved in various causes it is important that they understand themselves well enough in order to stand by and justify what they believe in. This helps to avoid both hypocrisy (intentional or otherwise) and disillusionment when people dive into Righteous Causes to cover their own insecurity and end up bitter and resentful because of the inner conflicts they never resolved.

Perhaps this is what Randy M. was referring to when he mentioned "getting your mind right" (horrible term).

So here you are, this cosmically perceptive, enlightened being. What now? Do you suck into yourself and your interpretation of the universe, maybe join a monastery in Tibet and reflect your days away -- having risen SO above the status quo? Or do you use that self confidence to help others and the world in general? I would say the latter. There are far too many problems in this world and far too many greedy souless assholes bent on poisoning, raping, and blowing up this little planet of existence to sit by idly in perpetual trance meditation.

Yes, dammit, intelligent activism is vital if anything constructive is to be done about this sad state of affairs! Nuclear blockades, anti-war and vivisection demonstrations etc etc. are the only viable means a great deal of the time to gain attention and possible solutions to many of the problems brought about by ignorance and greed. AWARNESS without positive action is not truly awareness at all.

As this letter has become longer than anticipated already, I will hold off my thoughts on Speedcore, drug testing and the PMRC until another time. On behalf of myself, Sicksystem Digest Magazine (not dead but sleeping) and my band BENT EDGE (demo out in a couple of months), a big thanks to MRR and all the rest who give a shit. Any response to the above is welcomed.
Tom Cornejo/ 56570 29 Palms Hwy/ Yucca Uly, CA 92284

Dear MRR,

Hi...! This letter is meant partly to address two letters in issue 45, one by Darin H. and the other by Bob Mason, while contributing my own thoughts about politics, religious freedom, "peace", "love", etc.

It just seems really self-defeating to look to anything else to improve the world condition, any specific group to feed us answers. I agree with Bob in that he doesn't subscribe to any manufactured organized religion, neither do I, and I also choose to believe in a God. I've always believed in God; and in the New Testament sense of golden rule, love thy neighbor philosophy I see no conflict with the common punk ethic. I don't believe the church of anything should forcibly dominate; I loathe authoritarianism by any hand. I believe in God as a personal choice, and think this should only be given the same freedoms as any other philsophy. And I don't mind the company of anyone with a humanist frame of thought: Christian, Jew, Moslem, Atheist or what have you. I'd much rather enjoy the kinship of a humanist atheist than live out a nightmare alongside Jimmy Swaggart.

To Darin and whoever may want to read this, so far as political theories go I've admired anarchism and other ideologies (I'm hung up now in an ethically personal debate about the Libertarian Party). I don't think we can necessarily count on any of these to provide us with a precise and loving platter of peace. I feel that nearly any political mode encompasses a potential for the common good. I also feel that every one of them harbors its own quota of butt-fuck, oppportunistic parasites. "Free enterprise", if it were truly free, non-exploitative, and de-monopolized could probably be a decent thing; as probably could be communism, socialism and anarchism if they could be rid of the faults possessed by individuals within. To rid people, of any persuasion, of hateful, ignorant and fearful mind sets should be the goal of anyone with the desire to thwart our planet's machines of death. If we can't find an organization or "leader" to guide us into utopia (an implausible cause and effect, anyhow), we know we can try to live peaceable, loving lives on a personal level. We can try at least to live out decent realtionships with those around us. This is a start. It's a cliche only if we don't abide in it. There probably is no clean-cut solution though we can always look for one or try to create one. The only sure thing is, we can never have a truly good society if there's not instilled in us the ethics of love.

If Darin would like to read what I feel are feasible thoughts on anarchism, he might try looking into Giovanni Baldelli's Social Anarchism published by Aldine-Atherton/ 529 South Wabash Ave/ Chicago IL 60605; or Petr Kropotkin's Mutual Aid by Porter Sargent Publishers, Inc/ 11 Beacon St/ Boston, MA 02108.

Well that's all I've got to add. Let's try to do our selves and our others a world of good. Love, Randy Underdog/ Rt. 1, Box 40/ Old Monroe, MO 63369

Dear MRR,

I just finished reading #45 and have several things to say. In response to Darin's letter: who'll assume the government's role in welfare when anarchy rules? Look to the last statement of that very paragraph. Anarchy is natural opposed to statute laws, which are little more than schemes for cumming to use the unsuspecting, while providing the inducement to do so.

In response to Mr. X and Frank Dracman's letters: most large corporations accept collect calls.

On to more news... your parents might've told you pot causes brain damage. National Institute of Drug Abuse studies show this to be true, if you smoke 136 joints daily for 30-40 years; the same studies show no effects from a daily dose of 54 for the exact duration. The government-contracted Research Triangle Institute reports drugs cost the U.S. economy sixty billion dollars annually; alcohol costs one hundred sixteen billion per year, but it's still "cool", particularly if you're underage. Ever wonder why Adolph Coors didn't protest the "national" drinking age? Haymarket?
B. Rotenizer/ P.O. Box 7451/ Richmond, VA 23221

Dear MRR,

Here's a short rectification after the letter of Francois Bouthiaux (issue #44).

He said that the old generation brought about changes- at least in France. Personally, I guess that the situation today is not really marvellous so that we cannot enjoy ourselves... It is so terrible today that I cannot understand how it would be worse yesterday, before 1968.

1968 is a stupid myth for the young French leftist, not for real anarchist. Anarchist, or people who work for a better world, for a world more human, are not fooled: 1968 (May) was a bourgeois' revolution which was the pretext for the power to enforce is repression against the youth, for the State to enforce is invading power. If we are in a mess today it is because unresponsible people play with the fire like kids yesterday!

But, Francois, don't be offended... this is not an attack against you, but a reflection for all the MRR readers that perhaps are not aware about what happened in France in May 1968.

Anyway, your analysis of the 1987's youth in France is totally right! But that won't be a reason to glorify 1968's morons. People like you and me were put apart in 1968, as we are today.

1968 is total bullshit! Remember that!

Is it a reason to lose out hope? We know that we are on the right way. Let's follow it! Don't be blinded by vague ideals of revolution, whether they come from the left or from the right.

Francois, you have proved so many times, with your band FINAL BLAST, that you are one of the very rare people in France really concerned by creating an alternative for a better world... Keep on! It is not because you are not shaking up society that your work is useless. I have no lesson to teach you, of course, but I guess that you are far more clever than the 1968's leaders to understand that a revolution is a matter of every day of your life, within your life, not to shout slogans during one month and then leave to go on holidays on the Cote d'Azur!

Finally, your letter was helpful. At present, I know that I am not alone in that cruel world. Thanx a lot, Francois! Friendly yours,
Alain/ Fogzine/ 7 Rue Edouard Delanglade/ 13006 Marseille/ France

Dear MRR & its readers,

I have just read a transcript from your columnist Mykel Board for his latest tirade. Let me say here and how that I am shocked and bewildered by his obviously lame and abhorrent accusations and assertions.

First of all, I have no complaints with larger shows. Isn't that what the HC movement tried to do in the beginning? Educate and motivate people to try to change shitty situation that affected them. It worked for a while, but like everything else that comes and goes, the novelty of "caring" wore off.

Chris said he makes only $1000 per show. Well he also said that he needs 14,000 to make it run properly. He is obviously not one of us. HE IS A BUSINESS MAN OUT TO MAKE MONEY, HE CARES ABOUT NOTHING ELSE. He even stated at a recent press conference that if he cannot pull in 600-700 people for a headlining show at each Rock Hotel show he'll go out of business. This is where we come in...

I resent the fact that Mykel Board has the audacity to use the term coitus interruptus when trying to make a comparison to Chris Williamson's leaving the punk scene, and my father giving me a life (albeit a shitty one).

I am not rich, I enjoy my work, so Mykel is wrong on both accounts. I do not believe that punk is based on a whole set of complicated rules. Its main principles are quite simple: Think and do for yourself. Fuck those record Co.

executives and rock promoters. They are wolves in sheep's clothing out only for you blood um, er I mean money.

There is no such thing as a "real punk". We're all human beings. Citizens of the earth. Our main concern SHOULD be each other. Not how much can I get paid for doing this or that new trendy thing. What the fuck is Mykel Board talking about when he mentions secret handshakes and membership cards? What is he, a comedian? By calling me a P.U.N.K. he is obviously condemning himself to the realm of people who do a lot of talking with their feet in their mouths. Need any salt with your boots Myke? The proposed rules he states are insipid and waste a lot of valuable zine space that should be used for intelligent opinions.

CONCLUSIONS: At this point I must make my opinions and beliefs clear once again. I have nothing against people who try to earn a living honestly. For years no one cared about the HC scene. That is TV, pop radio, and various music mags and record co.'s. Around 1985 was when the shit piled up real heavy. The people involved were disillusioned with the ideas that if they could reach a larger audience they can change more opinions. Unfortunately, the only thing they COULD change were 20 dollar bills at the door. The people who showed up to the shows were still blinded by the lie that the music they came to see was nothing more than passive tribal entertainment. They knew nothing of the scene of days past when only 30- 50 kids showed up and the door was only like 3 bux. At this point in time the HC scene has been infiltrated by MTV. The False Prophets allowed MTV to film them inside CBGB and countless punks eagerly sounded the gong with their heads. What would Mykel say about that? Everything that HC has ever rejected has now succumbed to: sexism, macho elitism, blind glamourism, commercialism and the passive acceptance of ignorant and biased social standards. What would Mykel say about that? WHAT ARE YOU GOING TO DO ABOUT THAT? All letters answer immediately:
SMASH APATHY/ ANT SPOIM/ P.O. Box 1216/ Fairlawn, NJ 07410

Dear MRR & Mikey Red:

YEEEEEE OOUCH!

Yes, Mikey Red - I just had this excrutiating pain-in-the-ass, but it hit after I read your narrow-minded attack on my favorite "asshole", Mykel Board!

Take a closer look and you'll realize that Mykel Board is a very POSITIVE force in MRR.

GASP! Mykel the Terrible... POSITIVE??? .

I hope all the ideological Posi-Punks are fuming - Yes, POSITIVE! Not in a dogma-ridden sense, though. Mykel is a positive force because he got you angry - got you to THINK - and got you to REACT! At least you're not brain-dead or too anaesthetized to speak up. This is what Mykel does best - getting people to think and react - hopefully in cerebral, not physical ways.

He hits you right where it hurts, doesn't he? In your Precious Party Line! Heaven forbid he should make fun of anyone's ideology- something that too many narrow-minded people take very seriously.

That's why Mykel is my favorite asshole - he's abusive, abrasive, rude and crude - and above all - funny! He's the first to admit that he's got a big mouth. He's self-deprecating to the extent that he's accessible.

That humor pokes fun at the people who take themselves so seriously. These people who are too righteous to laugh at themselves are NAUSEATING! Mr. Board exposes their irony in such a way that pisses them off.

So you're pissed off, eh Mikey Red? GOOD! MISSION ACCOMPLISHED! Why don't you thank Mykel Board for getting you to THINK and REACT rather than soothing the bruised butt of your Party Line by calling him an asshole.

Mr. Board is a refreshing presence at MRR - he dispenses with the Bullshit Diplomacy that other writers (myself included) use because of fear. He dosen't give a flyin' fuck if he offends you.

Lastly, Mikey Red says "It's assholes like you that make a barrier for unity."

Pull your head out of the sand, my friend! Start by reading the letters section of MRR. What do you see? Posi-punks, Peace-punks, Skins, Straight-Edge - you know the names. All of them preaching, out to make converts, just like some Jehovah's Witness/Mormon morons! It all adds up to the same thing- party lines - dogma - rules - regulations - RESTRICTIONS ON FREE THINKING!

If someone like Mykel Board gets under your skin and evokes thought, it seems to me that they are doing a hell of a lot more to promote unity than some insecure idiot clinging to his own ideology/ party-line! WAKE UP! Dogma-lessly Yours, Debi Howell/ Santa Barbara, CA

Dear Whoever,

Print this or I'll join a wedding band. I'll be brief. I was very disappointed in Tim Yohannan when he reviewed the White Flag/ Necros LP. The title of it was "Jail Jello". Now I'm sure that W.F. and the Necros don't want to see good 'ole Jello in jail. Nobody does. I thought the title was twisted but I still laughed. It was just a joke. You didn't even say one word about the music. All you did was review the title. If the album said "Jail Reagan" you would have raved about it. Now I think you should review the album again and give it the credit it deserves, none. The record completely sucks. But it still deserves a review of its music. Why, if censorship bleeds into this zine.
Chicken john, Bassist of Letch Patrol, Editor of Waste of Wood fanzine/ 217 Butler St/ Brooklyn NY 11217.

P.S. Send stamp and donation for copy of my zine. Trades O.K.

Dear John,

I'm quite sure there is no love lost between the "artists" involved and Jello. -- Tim

Dear MRR,

This is in response to Dave Stein's letter in MRR #46. Dave feels that it's "childish" and contrary to punk's messages of "freedom, individuality, acceptance, and unity" to engage in the "Falwell Game" and similar harassments of right-wing religious zealots.

What Dave seems to be overlooking is that the principal goal of Falwell and his ilk is to eliminate freedom and individuality, and that the only form of unity acceptable to them is the sort of religious dictatorship now in effect in Iran. In other words, pray or die.

Dave, these are not just harmless deluded people we're talking about here. In many cases, particularly that of Falwell and Pat Robertson, religion is merely a front for naked political aspirations. I see no reason for extending tolerance to people who, if they ever gained the power they seek, would make it virtually impossible for me to continue living in my own country.

When the Nazis first started appearing in Germany during the 1920s, many people laughed at them, too. By the time it became obvious what Hitler and his cohorts were up to, it was too late to fight them by any means other than brute physical force, which, of course, the Nazis excelled in. If you think the modern religious right differs substantially in values, principles, or tactics from the boys who gave us the Third Reich, you obviously haven't been paying attention.

Every dollar Falwell wastes on crank calls and phony mail orders is one less dollar available to spread his gospel of hate and intolerance. If putting even a small crimp in the plans of these would-be theocrats while having a little fun at the same time is childish, then I think I'd rather stay young until I die.
Lawrence Livermore/ Box 1000/ Laytonville CA 95454

Dear MRR,

Everywhere I look I see certain references to Jerry Falwell and New Right censorship. Being a resident of Lynchburg, VA I thought you might like some news from here in the trenches. I have been active in the local music non-scene for over 10 years and trust me, I loathe Falwell as much as any reader of this publication. We've only had 1 music club here and it turned into a disco 2 years back. Somewhere between 10 to 15 bars that had live rock acts are also defunct. At present there are no places for live rock music venues to be staged.

This is censorship in its broadest and generic form. I have yet to hear anyone comment on the censoring of cartoons.

Someone say cartoons? Check out Bugs Bunny on network television. No longer can Elmer Fudd shoot Daffy Duck. I really miss seeing Daffy's bill spin around his face.

Falwell Update: At this time, he is trying to override the Constitution by gaining a tax exempt status for properties under his name. These include Liberty University and other commercial properties of the Old Time Gospel Hour under his directorship. If this measure succeeds, he will be forgiven 5 years of back taxes owed which is about 1.4 million dollars.

I'm fighting this kind of Religious oppression right here with a band I'm a member of called The Flawells. Jerry's activities are too insidious and numerous to mention here. If anyone would like more information on what Jerry or the Flawells are doing please send SASE to:
225-98-1447/ 4th Reich Update/ Rt. 2 Lot #52 Evergreen/ Lynchburg, VA 24501.

P.S. Any information on "Moral Majority" activities in your area would be greatly appreciated. Jesus Saves - look at his bank account!

In Defense of "The Falwell Game":

Well golly, Dave Stein! It'd be nice if being nice to these televangelists would've gotten them off our backs. As time and history has shown, however, these self appointed moral guardians intend to enforce Fundamental Baptist-style Christianity by law whether we're nice to them or not. Furthermore, they're not about to let reason or facts or public outcry stop them. So far, the Falwell Game has been proven effective, as it hits them where it hurts.

As far as I'm concerned, these televangelists brought this form of entertainment upon themselves with their "Ban this" and their "We cannot tolerate that" and what not. It would be entertaining if they weren't serious about their goals. These people intend to destroy all that is not Fundamental Baptist. Even if they're not destroyed totally, at least they'll know #1) What it's like to be on the receiving end and #2) that we ain't going to submit to his "authority".

While I agree that there are other ways for those who play the Falwell Game to rebel, it doesn't take much effort to dial 11 digits, give a fake address, and be done with it. I'm sure many who have played this game have also found time to do things which would benefit themselves. We are not "phone junkies", as you imply. We are merely protesting the rising ultra- right, ultra-religious, church/ police state in the strongest manner yet.

If there is a better way to make these Bible thumpers give up their "World Domination" dream, we are all ears. If not, let the phones keep ringing.

— By the way Dave, if you don't like the game, you don't have to play. Your friend,
Bam Bam/ San Luis Obispo, CA

Hello,

The Georgia scene report in issue #45 included a picture and somewhat positive review of the skin band ANTI-HEROS. The Anti-Heroes are well known in Atlanta as a racist band. This is evident in their racist anthem "Nignorance". Typical of racist bands, Anti-Heros try to tell audiences this song is misunderstood, that "Nignorance" isn't what it appears to be. Strange, then, that they left this (and other unfavorable songs) off of their cassette when they sent it to radio stations (the song is on those cassettes available to the public).

So Anti-Heros have an album coming out? Boycott and apathy are our best friend! Stand by my side, ring out the truth to others,

and give a big yawn to "skinorance". –Anti-racist in Atlanta

Dear Maximum RocknRoll,

This letter is in protest of issue 45 RANDOM KILLING interview. I quote, Toronto hardcore scene "It sucks." "No band support or clubs." Well you're wrong! It rules. The bands care a lot about the scene, I know I'm in one! But I find it funny a band like yourself complaining. And you don't even go to shows, unless you're playing which of course is once in a blue moon, and yes we had a problem with clubs, but there was always the Quack Té in Kensington. And now the Fallout Shelter where we have had two ripping shows. And more to come. So before you go strutting around saying the TO scene sucks why don't you become a part of it first. Then maybe we will listen to you. But I quote from Max Gerbloom, "You know shit" about the scene. If you want Toronto's respect play more shows! And participate in going to shows. Yes even when you're not playing.
Cub Scout John Rankin/ MSI (more stupid initials)

Dear MRR,

I'd like to address a couple of items which appeared in MRR #45.

First I'll start with the letter from the band NEIGHBORHOOD WATCH which appeared in your letters column.

Neighborhood Watch did in fact lay on one of my shows here in Toronto, also on the bill were S.C.U.M. from Montreal and Social Suicide. All the bands were great and I was more than happy with N.W. who were very nice people to deal with as well as being an enjoyable band. I don't know who told them that they were being blamed for the closing some weeks later of the club but that is completely false! They had absolutely nothing to do with it's closure and whoever thinks so should get their facts straight before starting stupid rumours such as this.

For some bizarre reason... like a full moon... there were a lot of fights that night, which surprised a lot of people due to the fact that trouble of that kind is very rare in Toronto... I'd like to apologize to Neighborhood Watch and S.C.U.M. for having to witness it. The club closed down shortly after due to bad management and police pressure... so let the record be straight!!

Neighborhood Watch... you're welcome back to Toronto any time!!!

Now onto the next piece regarding the RANDOM KILLING interview (if that's what you want to call it) in the same issue of MRR.

Random Killing says the Toronto HC scene sucks and that support between local bands is nil... what a bunch of crap... this from a band that isn't really in the scene to begin with!

The Toronto scene is great, violence is ultra rare, crowds of 200-500 show up for local as well as out of town bands and the people here are great. The local acts here are for the most part above average and all help each other out whenever they can... there is seemingly almost a common bond between the bands under the loose title of T.O.H.C.. Unfortunately Random Killing is a sub standard local act that now accuses the T.O. scene to make up for its own inadequacies as a band... grow up will ya!

Every other local band has worked hard to get as far as they have... they didn't have it all handed to them on a silver platter by Jill and myself. So don't expect us all to bow down just because you formed a band... practice a lot more and slag less.
Don/ Reuben Kincade Productions/ P.O. Box 1195 M.P.O./ Hamilton, Ont L8N 4B4 Canada

P.S. Protest Free Trade with the U.S., our culture is on the bargaining table!!!!

Dear MRR,

Are there any decent people out there? I am so sick of the "punks" who are starting to discover and listen to Heavy Metal. We don't need it! We should support our scene, not HM. There are enough excellent HC bands around. If you don't think so, you should forget about punk and make being a "banger" your way of life. THINK about it! (Hee Hee)

In regard to DAVID X from TORONTO, please let me fill you in on the DAYGLO ABORTIONS. David said, "The DAYGLO ABORTIONS from Vancouver play hard and surging punk but their lyrics have nothing to say and only contribute to their stupidity." Let me contradict that. Contrary to previous belief, the DA's actually do have some meaningful lyrics to their name. WAKE UP AMERICA is one:

Wake up America
Be a good American
Buy American
Pledge your next car to be an American

Oh what a bunch of shit
Nazi Propaganda
Thanks to crap like that
I've got a cruise missile in my backyard

I ask you, is that NOTHING? Does that contribute to STUPIDITY? It may be simple sounding, but at least there's a message. Some other songs htat actually state something are PROUD TO BE A CANADIAN, BEDTIME STORY, DIE SINNER DIE, USED TO BE IN LOVE, and RELIGIOUS BUMFUCKS. As for the other songs, some are to be taken as sarcasm, and the rest - ok I admit - are just plain STUPID. But, what's wrong with a little dumb fun? Nothing, as long as you get your initial point across. Let me bore you with more lyrics...

INSIDE MY HEAD
I don't think you understand
Just where the fuck we're coming from
You think that the world is bland
And we're here to relieve the monotony
I don't care what you think
You can't see inside my head
I don't care what you say
You can't see inside my brain

There ya go David. From the Dayglo Abortions to you. Shame on you, anyway, for picking on innocent bands.

Does anybody wanna write me? I get awful lonely sometimes. I write letters or else I would just stare at the wall all day. I'm a 17 year old girl who can trade flyers too etc. I appreciate any letters and will do my damndest to reply back. In the meantime, enjoy life, hate cops, and strive for peace. And, PLEASE write! Until then, Marie Romuld/ 2558 - 167 A St RR11/ Surrey BC V4B-5E7 Canada

Dear MRR,

In reply to the letter from Scott in issue 44 concerning drugs.

I can't understand why you make such a hysterical attack on what was actually a perfectly reasonable column by Eugene. You fail to make any differentiation between soft and hard drugs, for a start. Cannabis & crack are not in the same class at all, as I'm sure you'd admit if you considered what you were writing a little more carefully. We live in a tough world and we need all the relaxation we can get. If relatively harmless (if used in moderation) drugs such as alcohol & cannabis are generally available, that's far healthier in my opinion than having more people turning to highly addictive and potentially dangerous tranquilizers like Valium & Librium which the medical establishment would so dearly love us to consume. I take your point about the way in which big businesses would market legalized cannabis & fill it with additives (just like beer has all sorts of dangerous chemicals put into it to "improve quality"), but the alternative for anyone who wants to smoke this pleasant and harmless drug at present is to go through the whole dreary routine of contacting dealers and hanging round with a bunch of idiots who think that taking any kind of drug is cool, thereby risking getting involved with heavier, more dangerous and addictive stuff (and also risking the danger of having as friends only people who are confirmed drug users, people whose entire conversational abilities revolve around drugs. It gets boring after a while if you've got any brains.)

Scott, I just wish you'd credit people with a bit more intelligence. Nobody has to take any kind of drugs if they don't want to; however strong peer group pressure may be, it's the individual's choice in the end. You take your own bad experiences with drugs and blow it up into a huge generalization. No way am I defending hard drugs, or the excessive use of any drug, but I feel that to rant and rave against all drugs in the way that you do displays a narrow-minded and authoritarian attitude. I don't need you telling me that I don't need drugs. I'm perfectly capable of making up my own mind on the subject without you shoving your anti-drug dogma down my throat.
Simon/ 23 Glencross Place/ Blackpool, Lancs/ FY4 5AD/ England.

Dear MRR Readers:

I just picked up the MRR #46 and after reading Tim's column, something he said really touched me inside. That something was about the movie "Platoon". The part about making a movie from a Vietnamese point of view. Well, I'm not Vietnamese. I'm Korean. I just thought I can put a new light on some subjects.

I recently became an American citizen. It took lots of paperwork and 5 1/2 years of waiting, but I made it. I can honestly say I don't have pride for my new country, or any other country for that matter.

Since becoming a US citizen is not something everybody experiences, I thought I can tell you a little bit about it. First, you must apply for an interview. Then after they get done looking into your past record they call you in for an interview. At the interview they ask you basic questions about US history, then a series of some of the stupidest question follows. They ask you are you a Nazi, are you a Communist, are you gay, have you ever been a prostitute. Then comes the BIG question, "Would you go to war for America?" I answered no to all the questions, except for the last question. I figured I can always run to Canada if I had to, because once you're a citizen they can't take that away from you. It is strange to think they don't let Communists, Nazis, gays, or prostitutes into this "free (?)" country.

Once you pass the test you get sworn in. It is amazing how the people at the swearing in ceremony look down at the immigrants. I was very offended by the way these people treated us. I was even more offended by the stupid speech that the judge gave us about being a responsible citizen. I guess if someone is born here they're automatically a responsible citizen.

I have lived in the US for 6 years now. I have been thru a lot of changes in those 6 years. At first I was so proud of America. I almost signed up for the Army when I turned 17 years old. I was also taking all kinds of racist shit from the people I was involved with around that time. But I was sooo full of red, white, and blue I was too blind to see this shit. But lucky for me, around that time is when I heard my first "punk rock," before that I was listening to mostly speed-metal and some heavy metal. I think the metal influence in hardcore is hurting the scene, but that's another story.

America has a lot of things wrong with it, but the most fucked up thing is RACISM. You just don't see racism in other countries like you see here. In Korea, we don't treat foreigners like they do here. Don't get me wrong, I hated Korea. Korea is a fucked up fascist country. But you must also remember the US supports this regime just because Korea has the North Korean commies to the north.

Well, I can go on and on, so I'll just end it here. Fuck national pride, and thanx for your time.
Chris Chung/ 2750 É. Bonanza #105-A/ Las Vegas, NV 89101

MRR,

I would like to second Sybil Brownfield's letter criticizing hardcore bands for their sexism.

Like Sybil, I still feel a connection with the punk movement, though I've mellowed a bit,

and I still leaf through MRR hoping for an enlightening letter or article. But, as my feminist awareness increases, so does my disgust for MRR.

It's not so much the fanzine itself, but the bands pictured, interviewed and discussed. The hardcore scene is so disgustingly male-centered.

(I recently wrote a letter to the band 63 EYES thanking them for their lyrics and for not posing in macho sleeveless t-shirts.)

Today, when I saw MRR sitting on our lounge table I, for some strange reason, started searching frantically for a picture of a woman musician...I found one!

Women, take up thy guitars and pick!

One thing we've learned from punk is that anger is the ultimate inspiration.

"It's no accident, then, that the emotion which accompanies the first steps toward liberation is, for most women, anger. Whatever sense of self-worth you have been able to emerge with after 20 or 30 years of having your mind messed with, gives you the vague feeling that your situation is not what it should be and sends you looking tentatively at the world around you for explanations. Realizations are, at first, halting, and then begin to hit you like a relentless sledgehammer, driving the anger deeper and deeper into your consciousness with every blow."--Susi Kaplow, Radical Feminism.

OK first there's inspiration.

Then, we've got to find some supportive women to help work through the layers of shit, built up from years of not being taken seriously. It is difficult.

Oh and honeys, one last thing. Get rid of those non-feminist men. We don't need jerks for lovers or friends.

Gigi Fauquet/ Twin Oaks Community/ Louisa, VA 23093

MR&R,

Hi, this is Danny from NUCLEAR ASSAULT, and I hope this is printed 'cause I have a bone to pick with a number of people that are coming down on the "crossover" scene. A lot of people in the scene (including the chief editors of this very rag) and people in bands (hi Jello!) are very against this movement, and I feel that they are only seeing the negative side of it, i.e., punks and bands getting into the stupid metal cliches like Satanism, and sexism. I'm not denying that this is bad, and I'm certainly not defending the entire "speedcore" scene, just us.

We used to be 100% metal, but after getting into HC initially because of the intense speed we then got into the lyrics, a refreshing change from Slayer and Celtic Frost. Saying that, I should also say that the aforementioned bands are all really cool guys. They're not serious about their lyrics and I have nothing against them personally. But we saw that we, too, could write about significant, relevant shit and we have for 2 years or so. So it pisses us off when people assume that all crossover is worthless shit. In the SS-20 interview in MR&R 45, they are asked what they think about it and they say, "A total crock of bullshit. Everything about what it is and ever will be sucks." Luckily, not everyone has this kind of closed-minded attitude, but just the fact that it exists at all means we have a lot of work to do. Obviously these guys got a bad impression, maybe 'cause the crossover bands around them are assholes, or perhaps they just read a death-metal lyric sheet. Whatever the case, i think their attitude sucks and maybe we can change it. Jello's attitude is particularly upsetting 'cause I'm into the DK's, and judging by his recent lyrics and interviews he doesn't see anything in it, and he's wrong.

The whole point is that we're taking intense, powerful music and putting intelligent, anti-nuclear lyrics (obviously our main topic) to the music so we're reaching all the metalheads that might not get into the DK's 'cause they're not "heavy" enough. So we could be making more of an impact than a lot of HC bands who look down on us because we're bringing in a new audience and hopefully educating them. Then Marcel from BGK says that metal bands with lyrics like ours are not what he'd call "an improvement." What the fuck do you want, dude? So to all the SS-20's of the world, give us a fucking break, huh? If you're interested in merchandise write our PO Box, 4164, Osbornville, NJ 08723. if you want to rap about this write me at 26-30 213 St/ Bayside NY 11360. Bye y'all.

Dear MRR,

If any band is planning to hit the road soon, and would like an all ages gig in beautiful Charlotte, N.C., just give me a call. I'm booking shows at a little "club" called the "Church of Musical Awareness". It has no heat, no dressing room, a bathroom that works about half the time and small PA, just enough for vocals. In other words, it ain't much but it's all we've got. We do shows on Friday and Saturday nights and crowds have been running from 75 to 200. The band gets half the door and there are always people happy to put you up for the night. I can be reached anytime, but it's best to call around 11pm (EST), since I'm usually home then watching the news and/or Nightline. If I don't return your call try back in a day or two. Sometimes I run up a hell of a phone bill. I'm not getting paid for this, so I can't return every call.

Joe Young/ 7602-10 Antlers Lane/ Charlotte, NC 28210 (704) 552-2852

Dear MRR,

Well here it is, my first letter of the year to you guys, and guess what? I'm bitching. This is just a short note to many people out there guilty of this act. They sit and read MRR, Flipside, Ink Disease or whatever and find a band, label, artist etc who they might enjoy. No big deal! Next they sit and write a measly 2 or even 3 liner (4 if you're lucky) note begging you to send them stickers, shirts, catalog, "free stuff," LP, EP's, or just the infamous "info" on whatever you can. No big deal! Then they print or sign it, so only a person from Pluto can read it, have it on stained, ripped paper and sign it Peace, Love, Anarchy, Fuck Reagan, or something else 'cool' and that's it. Yes, a deal (small). Next, no stamp or envelope. (Bigger deal.) Granted, many articles on bands, ads from labels say "Send IRC, or include stamp," but many don't! Reason being, they probably don't expect a response from you. Yes, we/they, want one, but too many people are lazy. Most of us independent labels, small bands just can't afford to send you anything without some help! It gets expensive. If we, they can afford shit they'll probably send you your shit back with info!!! So next time sit and write more than 2 lines demanding shit & ask, including a stamp. I'm sure you'll get more responses, quicker & with a goodie or two.

Peace, Love, Anarchy, Fuck Reagan,

Wally @/ Phantom Records USA/ P.O. Box 100320/ Anchorage, AK 99510

P.S. Any foreign labels interested in distributing our 1st release, There's A Method To Our Madness, now out of print in the US, contact us immediately! All we'll ask is for 25% of the total amount of LP's printed or to work another deal out. No money.

P.P.S. Dano, where the fuck are you!

Dear Everyone,

This letter is here to inform you that Punk is dead. It's not a movement it's just another fucking business. What happened to the days when bands would play in people's basements for free, or when they even had anything to say??? It seems that the only reasons people join bands now days is so that girls will fuck them and so that they can get free dope. Gigs are so predictable, nothing new ever happens. Don't get me wrong, some bands are still cool, but most of the newer bands seem to try to be Punk Rock Super Stars. Why aren't there more bands like CRASS or RUDIMENTARY PENI or CONFLICT? It is great to read other people's letters too because it seems that there are still people out there who still give a fuck. But I rarely see any punks doing any activist stuff. It's because punks are lazy. They'd rather write songs, moan and groan, and bitch about things like a little bratty kid than really try to change things.

Well punk may be dead but that doesn't mean that it can't be reborn. Columbia, MO never really had a punk scene but we're here to change that. I collectively do a Hardcore radio show with two other people and I put together shows. So if you're sick and tired of the fucked up Punk Scene then try to rebuild it. I put on punk shows not business shows. so if you're going on tour and you would like to play here then give me a call. Columbia is right in the middle between St. Louis and Kansas City, 110 miles from each of them and we need shows. If you want to play any benefit gigs that would be even better. But if you want a guarantee of $400 to play here then Fuck you all to hell, we wouldn't want you to fucking play here anyway. Or if you want to send a record to our radio station for airplay then please do. I can be reached at my home address at: 1105 Pannell/ Columbia, MO 65201; Or if you're on tour and you would like to play here then leave a message for me at (314) 874-5676. This is the radio station. Tell the person who answers the phone you name and the name of your band and leave a number where I can reach you and tell them to put the message in Box #4 for Bert Schumann. Or if you would like to send a record or tape for air play then send it to me Bert Schumann/ KOPN/ 915 E. Broadway/ Columbia, MO 65205.

Thanks a lot and please write I will get back to all who writes. Thanks a lot, Bert S.

Salutations Max! Attn. all bands, coordinators, etc.!!

I am booking bands at the Half Moon Café in Albany NY (and will hopefully continue to do so until Sept.)

The 1/2 Moon is a collectively owned and operated vegetarian restaurant/hall with an obvious leftward (forward) political bent. The atmosphere is as intimate as its clientele is varied - all age groups & a cross-section of economic stratum. In short, it is as punk rock/ hardcore/ alternative youth culture ought to be - cooperative, all-embracing and VITAL!

In addition to monetary concessions to performers, the Half Moon will provide room & board (what most touring bands really need). The price at the door can be set by the band with considerable freedom.

If there are any positive (as in dedicated to change and non-violence bands that are at all interested, please write to me. FANKS - Yours For the Revolution (within the hearts & minds of us ALL)

Jeff Wenorofsky/ 444 Morris St./ Albany NY 12208

Dear Max RnR:

As a constant reader of your worthy mag; it's always interesting to see what's going on down your way and to get lots of info of the bands folk are ravin' over: trouble is trying to get hold of the records and sending for the various fanzines totals a small fortune: so if anyone out there would like to send 'em to me I'd be real pleased and maybe even build up some contacts, huh? I do a weekly show featuring lots've hardcore & garage bands - so if you wanna tell the folks here what you have - get in touch. Also if anyone can help with albums, I'll be thrilled to delirium. Send anything of interest to the address supplied; if you may be 'out of pocket' doing this, I'll try'n' help with any cash wherever I can - but not much!! Hope to hear from y'all soon. Thanks greatly & take care. Regards, Al Rhodes/ 74 Dovecot St/ Stockton-on-Tees/ Cleveland TS18 1HB/ England, U.K.

Dear MRR will you please print this:

I am a member of a band known as s SCREECHING WEAZLE. Our band is located in an area where Punk is either never heard of or misunderstood. We have come up with the idea of spreading the word. We are hopefully opening up a club, which will help. Another approach we are taking is to inform band members of what is going on in the States. What we need to achieve this are bands that are willing to write and keep in touch with us. In this writing include all information that is going

on in your area -- bands, music, shows, gatherings, benefits, etc. Through this we hope to give bands a place to play and the recognition they deserve. We also plan to make compilations of the bands who are willing to send us a tape of their band. Every band will receive a tape. If enough bands join in, we will also be sending out newsletters. Within the newsletters will be information given to me from the bands. If successful, I will also send information to any fanzine interested. Even MRR if you want it. Sincerely, In the name of Johnny Jughead/ 517 E. Highland/ Mt. Prospect, IL 60056

Dear MRR -

Three nights ago my ex-boyfriend and good friend Billy Foster shot himself. Him and one of his friends were pretty drunk and they were at Bill's talking on the phone. Billy put one bullet in his gun, spun the chamber, held it to his head, said to his friend, "Hey, look at this," and pulled the trigger. He's in intensive care now, blind, paralyzed and slowly dying. I guess Billy played this game of Russian roulette before, but I guess he never thought he'd get the bullet. He's leaving behind a lot of friends, brothers and sisters and family. Funny how he said once that nobody would be sad if he died. Billy, we're all crying for you, man. He was a good guy, he was everyone's pal and brother. He got into more trouble and had more fun than anyone else I know. He wasn't scared of anything, and I don't think he'll be afraid of dying either. He knows we'll be with him every step of the way. We've helped him through lots other things - from passing out drunk, to going to juvenile hall, to panhandling for the movies - and we won't desert him now.

Billy, you're my pal and my brother, and I love you. We all love you. And one day we'll all be together again. See you on the other side. Sylvia ("Buzzy")/ San Jose, CA

Dear MRR Readers,

Last year I discovered a really amazing way to travel, see other cultures and make friends with people in far-off places. It's well known in Europe but is somewhat new to people in North America. It's called a "work camp" or "volunteer project".

In a work camp, you donate your time for about 40 hours a week at your camp and in exchange they give you food and shelter. These camps are all over the world including Israel, Japan, Africa, Nicaragua, Australia, Korea, U.S.S.R. and most of the countries in Europe. There are also projects closer to home.

My project was in South Bronx, New York. I spent four weeks there last summer, working and living at the Fort Apache Youth Center. I lived with other volunteers who had come from Germany, Ireland, England, Belgium, France and Holland. Monday through Friday we would work from 9am to 3pm at the youth center. Much work was done alongside paid youth corps members who lived in the neighborhood. Together, we turned a vacant lot into a garden, cleaned out the attic for a rummage sale and helped supervise the playground . We got to know each other and the neighborhood with an intimacy that you would never achieve if you were a tourist.

I came home from that work camp in August with a familiarity of New York City, a list of friends to visit this summer in Europe, and, not incidentally, a greater sense of self-knowledge.

Of course, the accomodations are pretty basic. You may sleep on cots or on pads on the ground. You might also be responsible for helping to cook your own food. And the work is often unskilled labor or menial. You will probably get dirty in the course of the day. However, if none of that bothers you, a work camp could be one of the neatest things you'll sign up for in your whole life.

There are two places to get in touch with. The first is "Service Civil International". They aim to promote peace and international understanding through volunteer cooperation. They charge a $20 (I think) membership fee. Write to them for free information on their programs. Send a stamped, self-addressed business envelope to: Miriam Klotzer, SCI USA/ Rt. 2, Box 506/ Innisfree Village/ Crozet, VA 22932.

The other place is the Council on International Educational Exchange. They have a ton of different programs, including work abroad, study abroad, volunteer abroad and some discounts for conventional travel too. Send them $2 for their "Student Travel Catalog". C.I.E.E./ 205 E. 42nd St/ New York, NY 10017.

I was lucky enough to discover these programs and am glad to pass it on. If you have any wanderlust at all, I encourage you to sign up for these programs. They're great.
Evan Genest/ 942 Little Hill/ Rochester, MI 48063

Dear MRR,

There is something that has been bothering me about the international hardcore scene for a while. A lot of it sounds the same. I find this undesirable in any situation, but when you consider that these are bands from many different cultures. As rebellious as people like to think hardcore is, it is still based in rock'n'roll just like the Top 40. To make this style of music the only alternative is just as bad as the culture imperialists who try to flood other countries with Top 40 and MTV. It's based on the same ethnocentric attitude that our music, rock'n'roll, is the best.

The reason hardcore is turning into a predictable prepackaged McHardcore bore is because the only music that is influencing the scene seems to be rock. I don't think it's a coincidence that many bands are leaving the "scene" behind to play (American) folk music. Folk music in any country is the music of the people. It cannot be commercialized (though they can use the term folk for a commercial product). It is still the music of the people. Every culture has its folk music, and I don't think hardcore should turn its back on folk musics. People talk about having an open mind, but only listen to hardcore, punk and other forms of rock music.

If bands looked around them a little for influence instead of trying to sound like other hardcore bands, hardcore might become diverse enough to be interesting again. I'm not saying I have something against rock, but while you're opening your mind, open your ears as well.
Michael Huber/176 Norwood #4/Buffalo, NY 14222

Dear readers,

The following addresses showed up mysteriously in the mail here at MRR. We thought you might be interested...

REGAN, Chief of Staff to the President and Mrs. Donald Thomas
(Ann Gordon Buchanan)
4503 Carlby Lane
Alexandria, Va. 22309

WEINBERGER, The Secretary of Defense and Mrs. Caspar Willard
(Jane Dalton)
1284 Ballantrae Farm Drive
McLean, Va. 22101
and
Windswept
Mt. Desert, Maine 04660
207-244-7149

SHULTZ, The Secretary of State and Mrs. George Pratt
(Helena Marie O'Brien)
5303 Falmouth Road
Bethesda, Md. 20816

REHNQUIST, The Chief Justice of the United States (designate) and Mrs. William Hubbs
(Natalie Ann Cornell)
2329 N. Glebe Road
Arlington, Va. 22207

POINDEXTER, Assistant to the President (National Security Affairs), Vice Admiral (U.S.N.) and Mrs. John M.
(Linda Goodwin)
" **Mr. Thomas Matthew**—at Thomas S. Wooton
" **Mr. Joseph Chester**—at Thomas S. Wooton
10 Barrington Fare
Rockville, Md. 20850
424-6613

SPEAKES, Assistant to the President and Principal Deputy Press Secretary, and Mrs. Larry Melvin
(Laura Christine Crawford)
4800 Thiban Terrace
Annandale, Va. 22003

MEESE, The Attorney General and Mrs. Edwin III
(Ursula Herrick)
" **Miss Dana Lynne**
1075 Spring Hill Road
McLean, Va. 22102

HAIG, The Honorable and Mrs. Alexander Meigs, Jr.
(Patricia Antoinette Fox)
" **Miss Barbara Elizabeth**
6041 Crimson Court
McLean, Va. 22101
429-9788
and
550 S. Ocean Boulevard
Lantana, Fla. 33462

WEBSTER, Director, Federal Bureau of Investigation, William Hedgecock
9409 Brooke Drive
Bethesda, Md. 20817

Dear Max R&R and Readers,

Your mag be k)ool. I find it often on ground. I have underbridge pals read to me. I be on street for as long as winter of 76. it k)ool on street. I dig bands as DK, JDL and BD's. I like to take things from Salvation Army gift box. People can live like that fer days. Also you don't have to take food from store. I find you can live off your own shit for good amount of time. It pass through very good and not be tasting bad after soon. In one month or so it get kind of wet but if you must take fist full of dirt to eat it will bind well and make good for 30 daze or so.

The skin of dead animals will not pass my lip, but shit is already dead and it will not make a good pet like a cow.

The scene here is none, because no one wil get fucking involved in nothing. All they do is listen to music, so they are caplists.

I have plan for makeing land into shitfarms to eat and it will be free and I will steal vitomans to make it better as food.

People please write to I (at letters part of this mag) or write to 3rd St Bridge/ Napa CA 94558. Peace$love plant....

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Any tour advice is also welcome. so is any postage you care to add as a contribution

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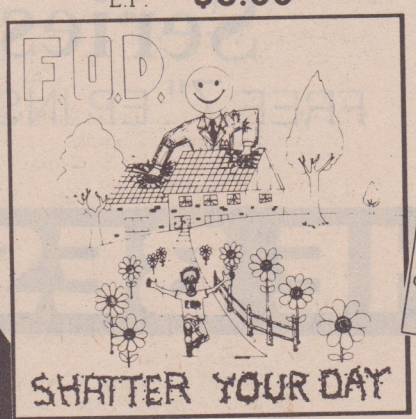

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"People without knowledge of their past are unlikely to shape their future. That is why the history of the majority of the U.S. is stolen by the minority. It is a condition for the reproduction of a regime in which the few control a lot & the many control very little."1 People worldwide celebrate International Workers Day on May 1st, but all too few Americans realize that May Day honors a U.S. event in history, the heroic struggle at Haymarket Square, Chicago, to reduce the workday to eight hours.

In her autobiography, Emma Goldman, then a young immigrant from Russia, describes the events at Haymarket Square which influenced her to become an anarchist. "(L)abor strikes.. broke out throughout the country (U.S.) in 1886, for the demand of the 8-hour workday. The centre of the movement was Chicago, & there the struggle between the toilers & their bosses became intense & bitter. A meeting of the striking employees of the McCormick Harvester Company in that city was attacked by police; men & women were beaten & several persons killed. To protest against the outrage a mass meeting was called in Haymarket Square on May 4. It was addressed by Albert Parsons, August Spies, Adolph Fischer & others, & was quiet & orderly. This was attested to by Carter Harrison, Mayor of Chicago, who had attended the meeting to see what was going on. The Mayor left, satisfied that everything was all right & he informed the captain of the district to that effect. It was getting cloudy, a light rain began to fall, & the people started to disperse, only a few remaining while one of the last speakers was addressing the audience. Then Captain Ward, accompanied by a strong force of police, suddenly appeared on the square. He ordered the meeting to disperse forthwith. 'This is an orderly assembly,' the chairman replied, whereupon the police fell upon the people, clubbing them unmercifully. Then something flashed through the air & exploded, killing a number of police officers & wounding a score of others. It was never ascertained who the actual culprit was & the authorities apparently made little effort to discover him. Instead orders were immediately issued for the arrest of all the speakers at the Haymarket meeting & other prominent anarchists."2 Public hysteria & employers' opposition to a fair trial convicted 5 of the speakers to death & within 2 years, they were hanged.

THE ABRAHAM LINCOLN BRIGADE

"For centuries, Spain has been the soil of struggles by peasants & workers against extremely oppressive structures. In the 1930's, after one of the periodic dictatorships & during a democratic regime, these disenfranchised (people) won an election that opened the possibilities for change. But the oligarchy, the powerful & the reactionary Church..& their army rose against a popularly elected government & were led by a general named Franco, already infamous for his brutal repression of Asturias' coal miners. The popular resistance to the fascist uprising was so strong that the fascists had to call for assistance from Hitler & Mussolini..

"Since Hitler & Mussolini were sending guns & troops to Franco, the antifascist democratic forces felt the need to ask for assistance too. If not troops, at least send guns, they said. Only one government did send guns; many of the guns used by the antifascists came from the Soviet Union. But nothing came from the governments of the Western democracies. ..And then something remarkable happened! The Western governments did not want to help, but (people) came from these same countries (& other countries) to help. They frequently came illegally even against the wishes of those 'democratic' governments. And many came from the U.S.--steelworkers from Baltimore, longshoremen from San Francisco, auto workers from Detroit, students from Boston, nurses from Cleveland, writers from New York & many, many others. They came from this great country to Spain to join forces with their brothers & sisters against their common enemy, fascism. They were average North Americans, representing the best tradition of commitment to liberty & justice that sectors of the U.S. working class & other popular forces have always had. They were not soldiers, but they showed once again that the best fighters are the ones who believe in a cause. And their cause was the same as the cause of the greatest president the U.S. ever had, President Lincoln; it was the same as the cause of the Haymarket workers who gave the international labor movement the 8-hour day; it was the same as the cause of the Pullman workers who rebelled against oppression & for the right to organize; & the same as many, many causes that typify the history of the working people of the U.S.

"And the makers of that history were & have been persecuted. The feat, the eloquent feat of the International Brigades, well known, admired & applauded not only in Spain but all over the world, was unknown & silenced in their own country. In Spain today, in the democratic Spain where the fascist nightmare has been broken, there are streets, squares fountains & gardens named after members of the Lincoln Brigade. In the U.S. not one street, square, fountain nor garden is named after these veterans. ..The 1st of May was designated to celebrate an event & struggle carried out by the North American worker. Workers from all over the world, including the Russian workers, celebrate that day on their behalf. That Holiday is homage to Americans who fought not only for themselves, but for all others in the world as well. Equally, the veterans of the Lincoln Brigade are honored by freedom lovers all over the world because they fought for all. ...Witness the obscene utterande of Reagan that the Lincoln veterans fought on the wrong side!"1

In solidarity, by Red Table Prints

1. "The Lincoln Brigade: Some comments on U.S. History," by Vincente Navarro, MONTHLY REVIEW, Sept., 1986, NY, NY.
2. LIVING MY LIFE by Emma Goldman, vol. 1. 1st edition, 1931 Unabridged ed., 1970, Dover.

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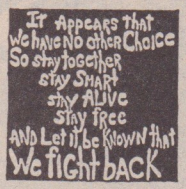

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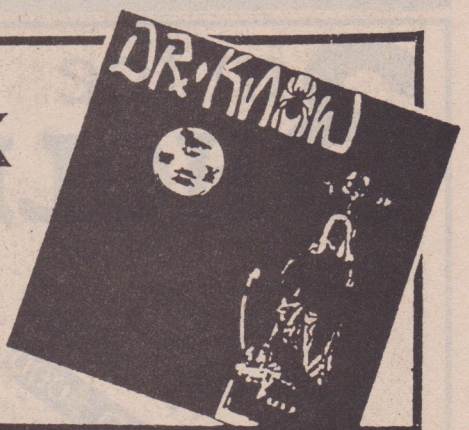

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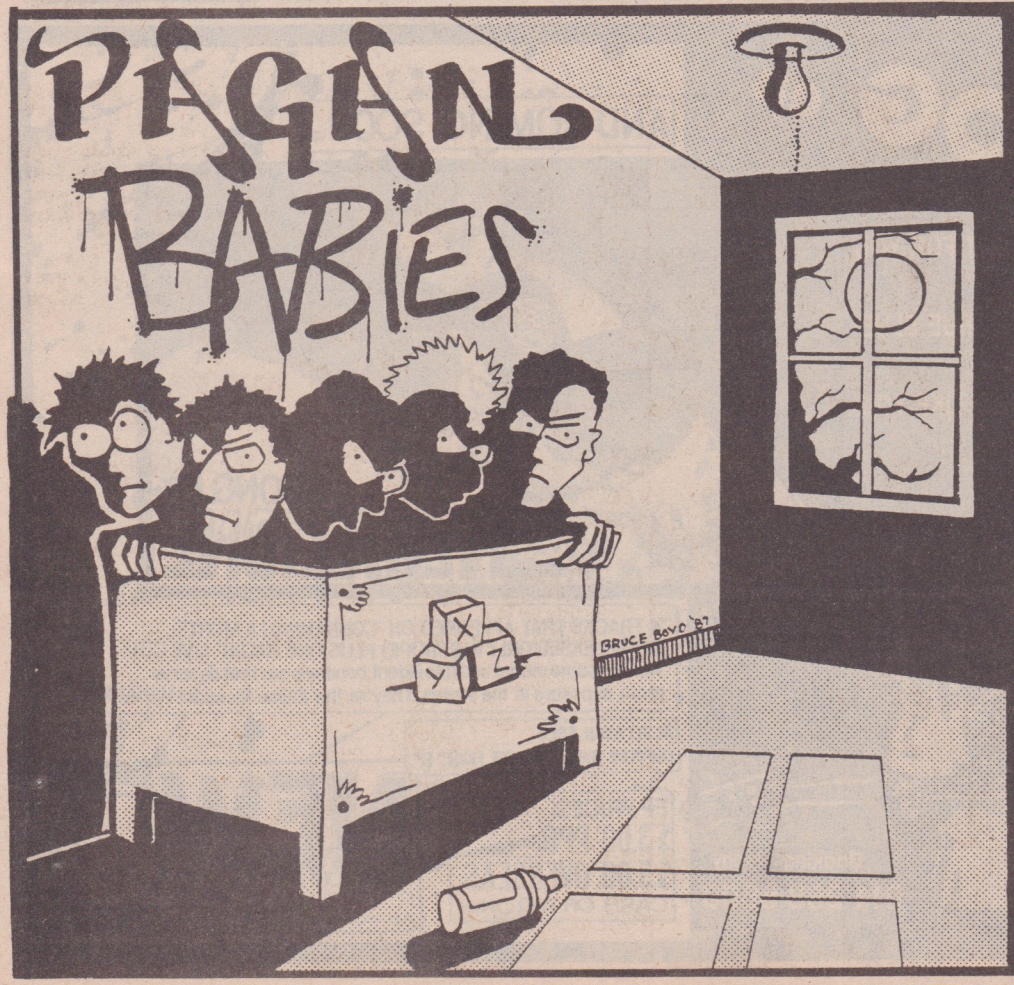

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COLUMNS

opinions expressed are those of the columnists

I thought I'd do something different this month, but there are a few things I'd like to say first:

New York seems to be coming alive again. There are plenty of little underground (illegal) clubs opening, but I'm not going to tell you where they are. At the Zombie Club, I just saw a great show of SHARKEY'S MACHINE, DA WILLIES, and a special guest appearance by THE SHEIKS. It was pure fun in a tiny room with lots of totally drunk people spitting beer over each other. DA WILLIES, by the way, feature a girl singer who pours beer over her head and is otherwise drunkenly obnoxious. Yeah! My kind of girl.

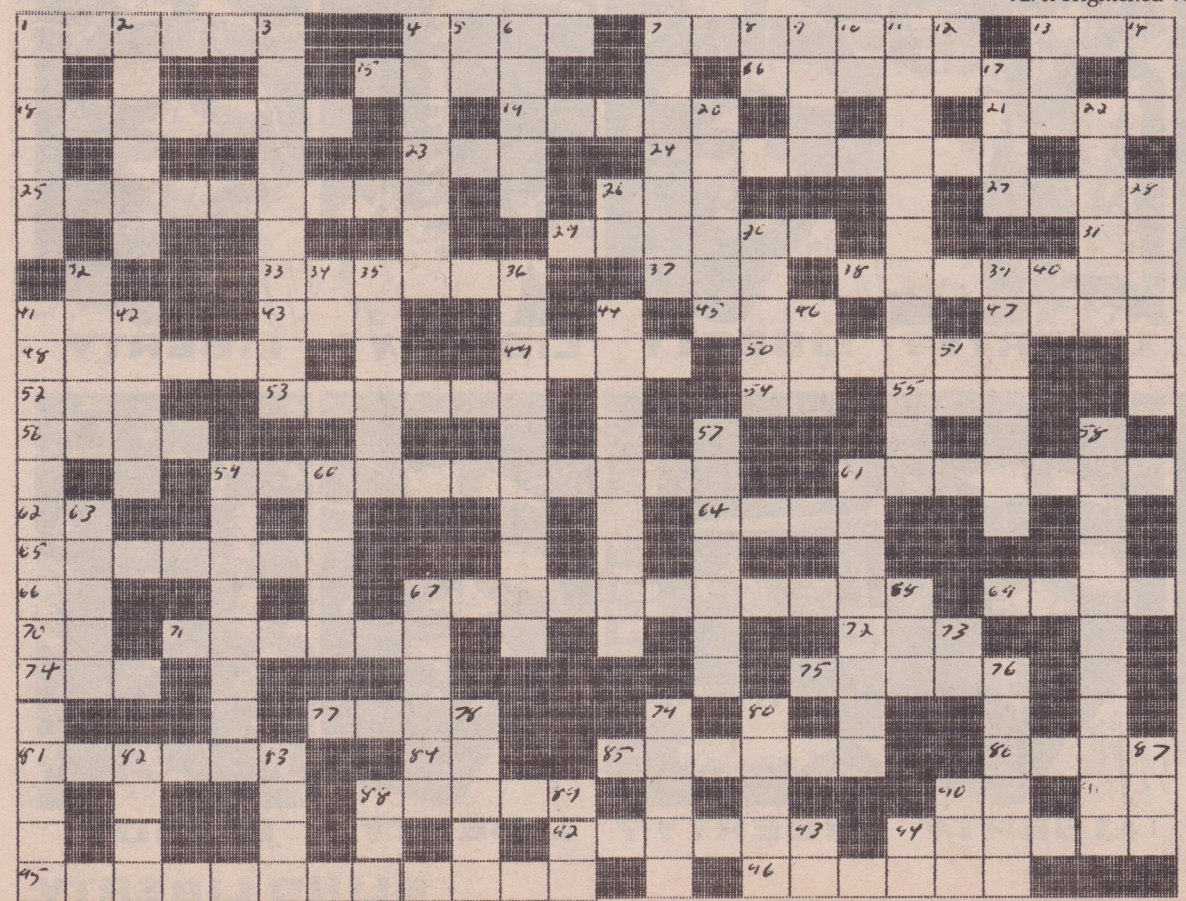
The booking agent who got kicked out of the Cat Club for booking GG Allin has started his own club, the Love Club. I missed a bunch of shows there, but I'll be there for ANGRY RED PLANET and DA WILLIES, you can bet your bootie on that.

Still another club/art gallery, Darinka, featured EUGENE CHADBOURNE (does this sound like a scene report? My God!) for a one-night stand. Hot dog! The city's coming alive again.

One other note, will Doug and Tim (not THAT one) who wrote to me please write again. I lost your address.

And now presenting:

The YOU'RE WRONG Crossword Puzzle:



ACROSS:

1. Thunders
4. If a boy has one it was put there with a knife.
7. The label that brought you ARTLESS and JFA (guess which one sold like sand in the desert).
13. Brits have a big one.
15. Vitamins for suckers.
16. You can chew it or give it to Rambo.
18. A peace punk taking up his weapon against 33 across.
19. On your feet thinking as opposed to on your ass.
21. Ayatolla you-a notta to trade-a dose armsa. (place)
23. The last name of a Danish punk-turned-experimental band (Star Trek's sun)
24. A negro maid or a kind of violence.
25. A metallic thing to do (2 words)
26. She's got a weird sense of humor.
27. It should be the only source of TV censorship.
29. What you do when your beerglass is empty.
31. The correct answer to put on the form where it says "sexual preference" (abbreviation)
33. King 666 punk.
37. Pay this and you have a license to kill (or own a rock club).
38. Yuppie substitute for beer (pre-crack). Sniff enough of this an you'll double the first letter of the alphabet. (unconventional spelling)
41. If a vampire played baseball you'd probably see two of them.
43. A vegetarian with a sense of humor.
45. 60's term for police station (coming back into faction with the 80's retro movement).
47. Makers of exploding teachers (abbreviation)
48. Take it off
49. What you use after you've tried shooting someone with butter.
50. ROCK AGAINST RACISM and LIVE AID shows
52. A plaything for British skinhead kids.
53. Revealing a Washington conspiracy or one's penis.
54. Senile old fart Brit-band that killed people (unconventional spelling)
55. Charles Manson (or a testicle)
56. Pissing in a bottle is one (but it's not for aim)
59. A band, a fantasy and a James Bond character (2 words)
61. Usually the most fucked-up member of the band.
62. Hippy mind-blanking technique.
64. What WE do that THEY don't!
65. Green with a book
66. Fourteenth letter (spelled out)
67. Vices of positive punks
69. What "freethinking" rad-punks do to their leaders.
70. ___ what?
71. One of four ugly foreigners who helped ruin the 60's.
72. Older than Board, but as well liked.
74. Mr. Meese or modern feminists would not like what the old Greeks painted on more than one of these.
75. It makes a man a man.
77. The center of the nuclear family
81. Is this Exposure necessary?
84. Straight edge keyword.
85. What birth control pills make girls do with water.
86. Typical hippy clothes.
88. A butt-loving sausage Vee-man.
90. A British style of punk or a Yiddish style of distress.
91. The way Tim Leary wanted you to turn.
92. It brightened Viet Nam.
94. Calling Board a sensitive, true humanitarian.
95. A boring small town with lots of hills. (If you're going wear flowers and bring extra tough condoms.)
96. Wanting to look at pictures of naked girls rather than naked warthogs.

DOWN:

1. Kissinger and Board but not Skrewdriver or Sprouse
2. Hitler's ideal love kids
3. What they should have given them. (2 words)
4. Amphetamines for the oriental or the health conscious
5. As stupid __ this clue.
6. The typical stature of the highly intelligent.
7. What the cops are to keep the clubs open (2 words)
8. Names of the two sides of most records (2 words)
9. Has Nick been in Lydia's?
10. Two letters that say "not hard"
11. Hell is not having one when you're trapped in a storage room filled with a dozen

cases of Bud longneck non-twistoffs. (2 words)
12. The letters you say when the principal catches you smoking a joint in the bathroom at school.
13. A pleasure palace
14. One of three penguins killed in El Salvador
17. The reasons people kill cats, shoot heroin, slam dance or go on protest marches. (usually plural, but here singular)
20. A Lebanese sewage problem
22. A frequently used Greek analogy for Board.
26. ___ wiz!
28. Feminist love.
30. The patrol that gets mentioned twice (I hope their satisfied now!)
32. What Agnostic Front wants welfare folks to paddle their own.
34. A talking horse who hates pornography.
35. The way a Eunuch has kids.
36. An anti-positive person who doesn't eat meat.
39. The best time for sex or beer.
40. Social group for bottle lovers.
41. LSD, Jack Daniels and a girl CAN make a great band.
42. Slam-dancing for 60's revivalists
44. America is to punk rock as England is to limp bacon.
46. A person dumb enough to waste their time doing this crossword puzzle.
51. Last name of a pop group that used to play real music.
57. The ultimate in safe sex (2 words)
58. NY band that won't stop bugging me to mention them in this column.
59. Not drinking, smoking, looking at porn, or fucking.
60. What to do if you feel like telling some asshole to fuck off, but you're afraid of hurting his feelings (2 words)
61. Darby Crash if he would've done it a few years earlier.
63. A REAL worker in the underground scene. (Also too young to drink, fuck or drive a tank.)
67. What I would have to do before I believed that there were anarchists who really didn't want to make their own rules and rule the world with them. (2 words)
68. Sex to a straight edger or meat to a vegie.
73. Disappeared from Viet Nam without the Action (abbreviation)
76. Making someone read every word of every scene report in MRR
78. Famous Jewish political leader with large staff.
79. What a successful suicide does from a bridge.
80. Something lacking in all-girl bands
82. A Buddhist punk band. (Also one of a number of things found in Greece)
83. Paternalistic artform. When a person puts his underpants on his head, he can claim to be an artist by invoking this word
87. The Big Bang Theory
88. The opposite of toc
89. A screeching left-over from 71 across
90. Opposite of offs
93. The one responsible
94. Jamaican for "we": __ and __ (2 words)

You can send your completed puzzles to me: 75 Bleecker Street/ NYC, NY 10012. The first correct puzzle will win a copy of the new ROIR GG Allin cassette.

Now, let's talk about some bullshit: Murphy's Law touring with about a dozen roadies in a fancy-ass Greyhound tour bus... Murphy's Law shouting "faggot" this and "faggot" that at people in the audience... All the bands that played with Murphy's Law and didn't call them on their shit... DOA in bed with Chris "I'm not political, I'm a businessman" Williamson, signed to Rock Hotel Records, home of Cro-Mags and Murphy's Law... Paul Rat booking 7 Seconds, Dr Know and TSOL at the Stone in SF, a corporate club, at $11.50 per sucker... Youth Of Today thanking the L.A. Death Squad (gang) for "keeping the peace" at Fenders, which is like thanking the SS for keeping the peace at Treblinka.

The going supposition these days is that "punk is dead", and based on that theory, an awful lot of bands/labels/distributors have abandoned whatever ideals they once held (or were held to) and are trying to cash in while they can--a gruesome sight.

On the positive side: those few older bands who haven't been hogwashed by time or the "selling" of their art or the giving in to rationalizations. But, as with all previous rock'n'roll scenes, the future and integrity lies at the grassroots. The ideals

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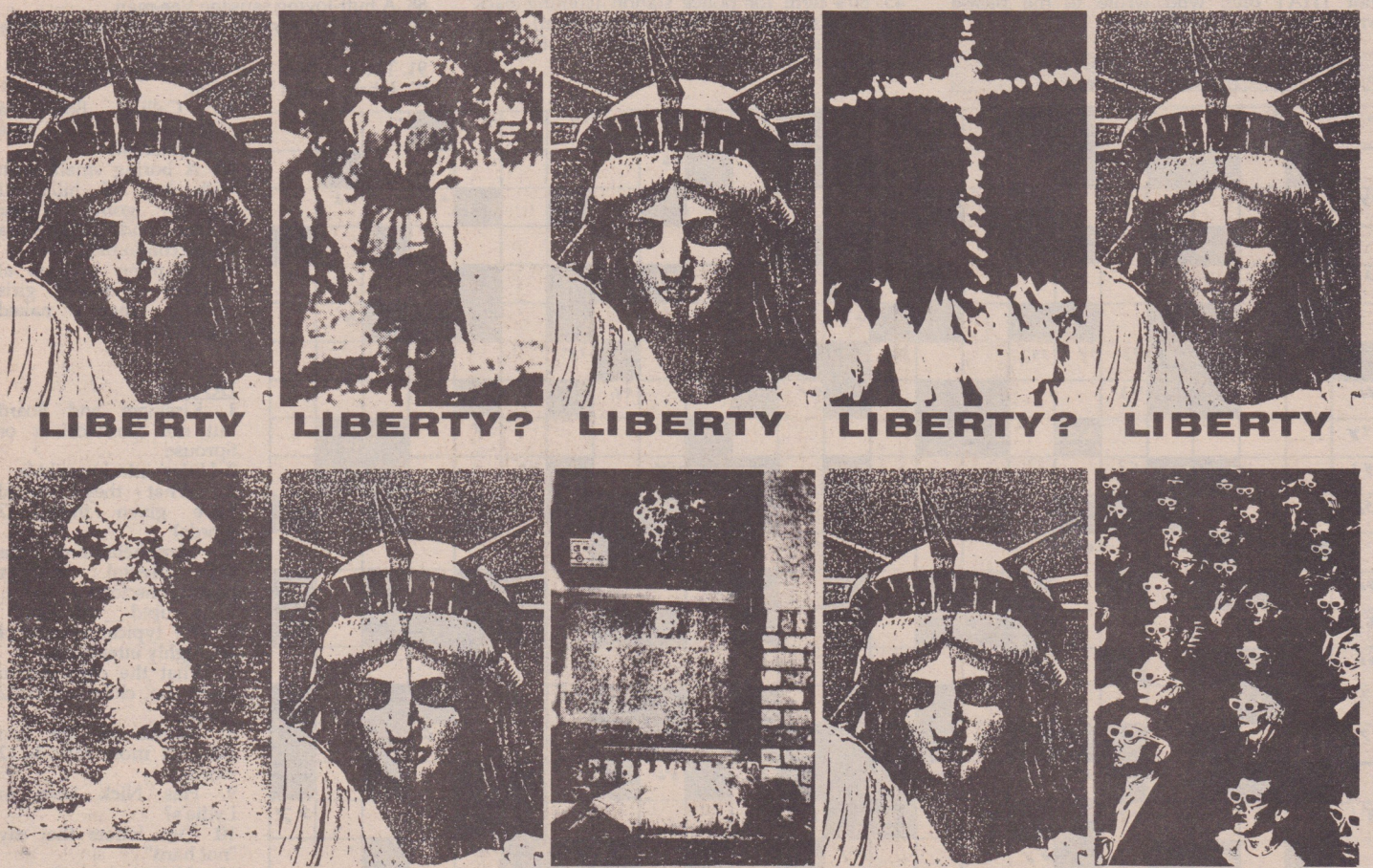


and fun may not last forever with most, but it's at the roots that I find inspiration. A few such moments were recently supplied to me by Isocracy, Blind Acceptance, Ten Tall Men, @ State Of Mind, Frank Moore & The Cabaret Of Chaos, Detonators, Capital Punishment, Dot 3, Justice League, Peter Plate, Naked Lady Wrestlers, Blast, Leaving Trains , SNFU and Stoney Burke among others. Highlight of the month: Social Unrest regrouping, putting on a great set (hang in there guys!) and doing a wonderful cover of the Buzzcocks' "Ever Fallen In Love" on Valentine's Day.

On to the mundane: MRR's annual accounting. Each year we publish all our financial records for public scrutiny. It is our policy to let you know what comes in, what goes out, and where it goes--our way of maintaining our values and trying to practice what we preach. So here goes...

1986 saw us start with a balance of $5100, and end with a balance of $1100. In between there, MRR took in $112,179 and spent $116,179. Where did it all go? $1560 was spent on repressing our Welcome to 1984 comp LP; $2674 went to MRR radio for production and distribution; $2002 went to office equipment; $7492 went to postage; $31,953 went to mag printing; $2582 went to mag production; $1984 went to mag supplies; $26,707 went to office rent. The big costs this year were connected with our warehouse project. $12,788 went to construction, $6075 went to equipment, and $20,365 went to rent/insurance-- a total of $39,228.

So that's where all your $1's went. As usual, no one at MRR drew a salary-- mad as that may seem to some. This is MRR's 10th year of existence (we did our first radio program in 1977, began syndicating the show in 1981, started publishing the zine in 1982, and got involved with records in 1982), and the energy hasn't let up yet. If punk is dead, how come this year we'll be publishing the monthly zine, funding and working hard at the warehouse project, putting out an all-European photo zine, continue presenting the latest vinyl and tapes over the air, begin publishing (if all goes well) our regular zine in Europe as well as here, and hopefully be putting out Poland's Dezerter on an LP? It occurs to me that if, for you, punk is dead, then maybe you are. Later.

EASILY AMUSED · MARTIN SPROUSE

Its obvious to most that presently the U.S. punk community is once again being challenged by the changing of the tides. This time the change involves a lot of caring people making compromises which are having a shadowing effect on their own grassroots idealism.

Right now, an easy path is being paved by business "helping hands" who are interested in getting a piece of the present crop of bands. With the services they offer, whether it's putting out a record, booking a tour, promoting shows or merchandising, there is a strong theme of compromise on the bands' parts. Naturally, not every business relationship is bad, but what I am concerned with is handing out responsibility to people who don't represent what the band is about, yet in fact represent the band as their job. How are true feelings of care going to get communicated when the helping hands only act with business in mind?

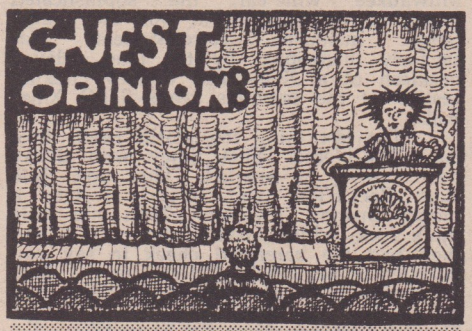
A lot of bands are going through booking agencies when planning a tour and as result a lot of smaller scenes, clubs, halls are getting overlooked because of the difference of priorities of agency and band. The same holds true for certain bands and labels, bands and promoters, bands and merchandizing companies and last but not least, bands and distributers. Too much is being overlooked and taken for granted. It sure seems strange that there is so much concern with having other people front money and do shit work. Think about it. Now is the perfect time for those who still claim to care to really look closely at yourselves and find just where your priorities lie.

As I see it, we are definitely going through some hard times, but the last thing I want to see is those hard times taking a toll on peoples' attitudes and actions. If right now there are no good alternative booking networks, it's time to start establishing them. If right now there are only fucked up promoters putting on shows in certain cities, then it's time to stop going through them, and need to fully communicate the reasons why and should research the tiniest possibilities of playing someplace else. If right now there are only a few distributers that will even touch your product, it's time to start building other options, such as several no-bullshit mailorder services or even a direct-to-store network that trades addresses of local interested stores. The list goes on. A short reminder to bands who are just starting out and establishing their roots--influences don't always have to be chosen from what is right in front of your face. Research your options. The "do it yourself" path might be the most diificult but it's a lot more rewarding if done with true spirt.

Basically, all these words are a battle cry for creativity. Not rehash or copy, but rather to take the true nature of creativity to its fullest potential--to be concerned with the details that can actually instigate such actions--breaking away by offering a well-executed alternative to what is becoming conditioned. This is not something to prove, but to fulfill in ourselves and others.

For those of you who might be relating to what I am writing, please let your grassroots show--you're needed. The more who truly practice what they preach, the more there will be to help create what doesn't exist.

One last comment: let's not strangle ourselves to death by constantly pointing fingers at those close to us who we consider wrong. I like the approach of friends looking out for friends--concern not condemnation.



The "CRISTOFORO COLOMBO's" column, or "Take yer band to the States."

First of all, Antonio of CCM here, apologizing for all the no-news all you people had since we made it back to Europe. So many people wrote to me that I really need to say "sorry" to all of you, this one being the first letter I wrote since the 3rd of Sept (the day I saw my "country" again). All you guys will have a reply real soon, I swear; all the friends who sent pics of the shows we played during our tour will get a free copy of our LP as soon as it will be out (yeah it isn't out already! May sound funny but it's ridiculous!). I've been thru the Army and stuff, so my time has been spent on other subjects than the music (Army is no joke, gotta work real hard if you don't want to join).

I've been reading the BGK interview in issue 43, and I thought it was an interesting thing to hear more about what non-Americans feel when they're touring the States. Well, that's basically something that I don't agree with BGK on, and it's this continuous comparison between US standards and European ones. Even tho I gotta agree with all the things they said, like more D-I-Y attitude, more political awareness and stuff, I (while reading the article) immediately felt that it was basically USELESS to keep on comparing the two sides of the ocean. Why useless? Cause, for example, Dutch standards are completely different from Italian ones, which are radically different from Spanish or German ones. And let's not talk about Eastern attitudes (the DOA guys told me that Polish guys have more guts and political awareness than anybody all over the world, would you believe that?). Secondly, as soon as I got out at the JFK airport, I immediately had the impression that I'd never be able to say "The States are this or the States are that." But lemme be more precise.

The reason why BGK had those impressions is due to a simple fact: on this side of the Ocean, we DO FUCKIN KNOW EACH OTHER VERY WELL. The scene, if you wanna call it this way, life of people I guess would be more appropriate, is definitely something under the common values; never had and never will sell out. Why? Guess it's because there's not so much money running around the music biz; to be true we don't even have a music biz! Think about it Tony! Ain't it true that when you guys come over to italy to play, you always see the same people? And if something is made of great people, you do know that down there you'll be satisfied playing, that you'll have a positive exchange of ideas and then you'll say: "Boy, having been here is something that bettered my mind." Every single time I go to Amsterdam, I come back home with more and more things I know about people and life. And Amsterdam has hundreds of people coming down at shows, but don't get me wrong...ain't the same people who made EMMA (rip) possible again? Isn't BGK involved in everything since years and years ago? I guess it would be stupid not to include San Francisco or Philly or Indianapolis, Vancouver etc etc, in the same list.

Before getting to play in SF, I expected great people over there, great music and a GREAT time. Well you do know how it was, don't you? Someone may call it a mere coincidence, but we all know it wasn't. And then, just because you're in America, you drive a few hours, and get to Portland Oregon, where a gang of people starts sieg heiling you: "You guys are from Italy, we thought it was cool to say hi the way your (theirs, lemme say) Mussolini used to do." Does this mean that all Germans are nazis, c'mon!

So, you see? A few hours are enough to destroy an idea, an attempt of saying that's what America is...That's why if someone asks me how I feel about the States, I reply I love 'em, cuz I refer to places and people like SF. It doesn't matter if at the City Gardens, the promoter was a dick, or if in Dayton somebody booked us for the day after, making it impossible to pay for our master tape. Doesn't mean a fuck to me if I got next to being beaten in NYC; NYC to me is Steve, Ian, Suzanne, Debbie, Mykel etc etc, I adore NYC. I mean, I don't really care about countries, I see worse assholes and worse attitudes just walking round my house corner; no longer than yesterday, somebody stole our drumkit and our small P.A. Lemme tell you, I'd rather have someone bothering me cause of my band not being cool enough than seeing our drumkit gone. So, don't be so critical about the States; I'm not, you see. Otherwise, can you explain to me why every single time someone, a foreigner, travels thru this country, he says "Italy is great"? Lemme tell you this is the most disgusting place all over the world; what makes it great is PEOPLE!

And that's why "IT'S SO MUCH FUN BEING ALIVE" (Pistols). That's why we wanted to get to the States. We do know there were great people over there. We wanted to enlarge our number of friends, and if you guys think about it, after your 2nd US tour, you get more and more friends, right? It doesn't really matter if people come to our shows, run pissed off to me saying "Man I wanted to enjoy myself and your damned singer cuts his chest! Boy what an awful night, you guys suck, thank God there's a party going on next." Do you care for them Tony? Do you really expect everyone to be great and work for a better world? That world would be NOW, if this could happen. We all know well, that we'll keep on playing the same stupid music, put out our commie magazines, arrange shows for unknown (but so damn honest) bands, and that's it. Nothing more than this this world can offer you. And if you see things my way, it really means a fuck to you seeing your singer on the other side of the border, supposed to be a Russian spy, having a CIA file, and seeing all your shows (including the one with BGK you wanted to play so badly) cancelled, and your money disappears; cuz what you want to do is make it to Philadelphia for the great friends you got over there; to see how they invent two shows in two days just to raise money for you, and then some of 'em come to NYC just to say "Hi come back soon". Let's be realistic: do we care more for the guys who come right after the show and say "You guys were great", or for the people like Tim who simply do not change during the years? And you know that you'll always have a friend over there? I do not care if all over the country everyone says (cuz they do) MRR sucks; I know it's one of the few things worth reading. And the ones who say DOA wimped out or Biafra is a rockstar, really never wanted to meet those people. Cuz it's just a fuckin lie.

Well I know that the strong side of punkers will say "Boy, this hippie is really boring, now I know why their show here sucked the big one." Gosh I can't give 'em any wrong, our show always sucks, if the audience don't make it, as a matter of fact, the show we played in Portland, Oregon (three single notes and then a "fight") was the highlight of our tour; know why? People started to talk and discuss, and I'd rather have someone explain to me that being a nazi is cool, than seeing all the people minding their own business while the music flows over their heads. I may be naive, but I learned so many things from all the people I met while in the States; everybody, I say EVERYBODY taught me something. I'm far better now, I finally had the proof that being in a band, is simply the only thing you can do, if you want to be proud of regarding yourself as a human being. D'you know what? I don't even hate the cops at the Emerson Canadian/US border. They taught me that living in America is definitely having to be a commie if you really hate the cops. Over here it's still enough to wear a leather jacket to be radically against them, to show that you don't need them (3 years of a club called Victor Charlie proved that a club with no fights and no bouncers, i.e. no need for cops, can exist). How can you tell a cop? From ITS uniform, or from ITS attitude? Think about it, OK? So in the end, DOES AMERICA REALLY SUCK? Same answer as for DOES PUNK SUCK: NOT AT FUCKIN ALL! Not unless you make it suck: we never did; and that's why our US tour was the best one so far, and that's why it shit compared to the European one we're going to do. And next US tour will be better and better, cuz we won't give up the good purpose of our life: see the world, get better, enjoy life. Even tho our music may be called "tragic" we do love living. Thanx again for all your help! We won't forget all of you.

Antonio Cecchi/ CCM/ Via Veneto 5/ 56100 Pisa/ Italy

P.S. KEEP IN TOUCH

It was cold. Damn cold. I peeled the frozen wet-dream off my belly and slung it amongst the stacked and sticky Soldier of Fortune's which make up my erotic library. Turning, I kissed Rex on the snout. He growled and, still sleeping turned over - giving his paws a twitch, indicating that he was having one of his "cat dreams".

It was then that I was sledgehammered by the foulest stench this side of Tim Yohannan's crotch. Patchouli! AAAARGH!!!!! In MY house! I folded as surely as if my spine had been ripped out and replaced with a rubber rod. Squealing in agony I drenched the "Elvis Skull TM" lampshade in a tidal-wave of diced carrot.

I had forgotten that downstairs the lounge was choc-a-bloc with the cultural shock troops of ANARCHY!

Amongst the debris of of an all-nite sex 'n' veg-burger partee lay a very famous American Poonk Rock Combo!!!!! (they shall remain nameless).

Grunting bestially the lead singer opened one drug reddened eye.

"GodammuthafugginassholeNookGoo k- A.P.B.frankfurrilo!" he grinned, pulling his 490 pounds of puss and bone to an upright position.

"Gee willikers, I think your British policemen are wonderful!" he roared over the creaking of the plate size scabs that caked his blotchy carcass like scarlet body armour.

"Say, limey! Where can a dude take a godamm muthafuggin asshole bath 'round here?"

"Well, you can have a bath," I corrected him, "but if you take it anywhere then please be sure to put it back afterwards.

Slowly my jestering penetrated his vividly scarred cranium. Now this is not a chap noted for his mental agility. In fact, so dim is he that it takes an orgasm up to eleven months to reach his brain. As you can imagine, this can be rather embarrassing. Once whilst supping ale in a Milwaukee wine-bar, the sophisticated banter he was engaged in with the Rolling Stone manicure correspondent was savagely interrupted by the long delayed backlash of a 27-in-a-bed donkey choking session at the previous year's SFPD Xmas Ball.

"The last thing the world needs is a lame lily-livered leftist limey who thinks he's funny!" he snarled. "First you Brits stole Rock'n'Roll and turned it into a money making "invasion". Then you stole punk rock, added fashion and politics and then had the barefaced cheek to say you invented it! My God! I feel so angry! I think I'm going to snort some Angel Dust and gouge my own eyes out! Snort! Gouge! There you are, you clever dick bastard!"

Such eloquence! Such wit! Such stunning repartee! Eat dirt Oscar Wilde! Anyway, the point of all this crap is that it serves to highlight a few rather amusing peculiarities in American English. The religious nutters who founded the land of the liberated antelope (thrown out of England because they were so knee-chewingly BORING) have left their deep puritan mark on the language.

F'instance - ARSE became the quaint ASS whilst the ever-so-naughty COCK became the wishy-washy ROOSTER.

It is, however, the-smallest-room-in-the- house word that clinches it. I mean RESTROOM!

"Excuse me, I'm just off for a hot steaming REST."

"Oh dear, I have just stood in some DOGREST."

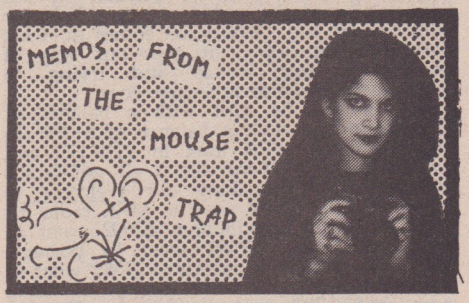
Recently I attended a poetry reading in New York (a city that is in itself proof of the need for communism).

"Excuse me," I asked a Beatnik, "do you have a toilet here?"

The SHOCK on his face! In American English the word "toilet" is the equivalent in English English of "I want to fuck your little girl, pull her head off and shit down her neck." We are talking VERY RUDE!

"Uh..." stammered the beatnik. "Yeah, sure, it's thru there and it really is a toilet!"

And do you know? He was right!



I would like to keep my column very short this month and devote it to the memory of my friend Chris Smith, who was best known as the roaring guitar player for Battalion of Saints.

He died recently due to a freak accident in his bathtub - he slipped and drowned. I don't think any young person with their whole future ahead of them should meet with such an untimely and anticlimactic end. He will be missed greatly - not just by his friends and family but by his fans as well. Until next month, Bye for now.

Penis Poster 5 Update

On Wednesday, February 11, Judge Luke ruled on the demurrer challenging the constitutionality of the charges against Jello Biafra, Alternative Tentacles and Mordam Records. He turned down it down, and the arraignment is now set for March 14. More news as it occurs.

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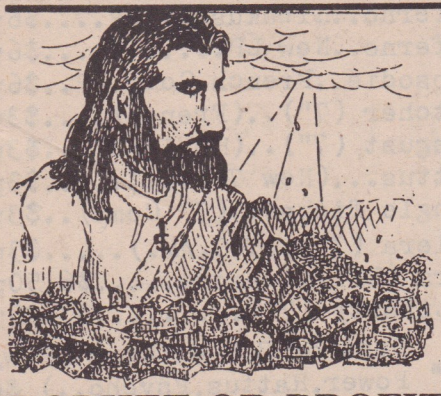

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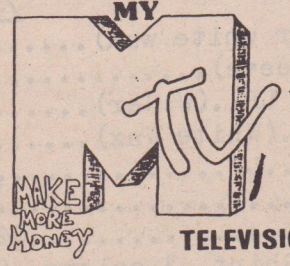

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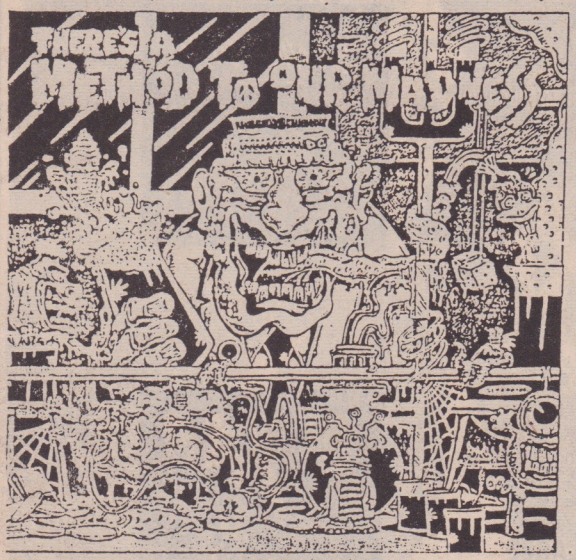

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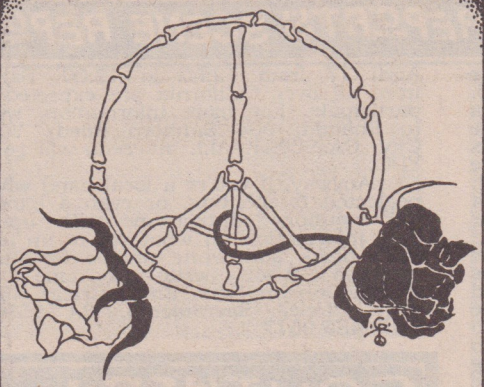

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Sacramento-You haven't seen a Scene Report from this part of the world for a while because all of the area "punks" have been selflessly donating all their time and energy toward progressive political activities. Nope! Just kidding. Actually, it's because we're just lazy. Sacramento, in all its glory, still has something happening in the underground music scene.

There's a whole load of bands in this town, some who are actually good. Our personal favorite Sacto band is SINS OF THE FLESH, who play an exciting, thrashin' mutated blend of hardcore and sololess metal with political lyrics. Currently they're in the process of shifting band members, but they will have a solid line-up soon. SEWER TROUT (aka THE NEW VULGARIANS) is our local hardcore political/humorous rock climbing band. Their demo tape received a positive page- long review in a national rock climbing magazine. The tape is available for $3 or $1 and a blank from Jim/ 2728 Capitol Ave. #1/ Sacto., CA 95816. IDENTITY CRYSIS has played the most shows locally, and rumors have circulated about a possible release on Mystic. Time will tell. Other local bands, hardcore and alternative include: ACK! and SLANDER (both kind of punky rock n' roll), GRAVEL GUT (metal punk), THE THOUGHT PROVOKERS and EGO WHIP AND THE POUND PUPPIES (both alternative and highly political), POLLUTION CIRCUS (an industrial, political noise band), NEONATE (who rage), CUT THE SHIT, THE HAPPY CATS, CYNAKEL, THE CIRCUMCISIONS, PLASTIC SEX, SARCASTICS, and LOCUST. THE CACTUS LIQUORS (some ex-TALES OF TERROR members) and VICIOUS GEL, who both have roots in punk rock, are on a local rock comp, Harsh Betty's Favorites. Probably the highlight of the Sacto scene is thrashin' BLUESperson (really!), JOHNNY GUITAR KNOX, who opened for 7 Seconds and the Circle Jerks.

SLANDER

Sacramento, like everywhere else, is facing a venue crisis, but the moshing spirit still thrives. The primary promoter here is still Steward Katts (Clear and Distinct Ideas) and he can be reached by touring bands at (916) 444-3133. The Place, a small youth community club in nearby Davis, has hosted smaller shows on a regular basis, providing many local bands the chance to strut their stuff to an audience and also allowing locals to mosh it up to the likes of False Liberty, Unseen Force, Corrupted Morals, and Neurosis. The shows are organized by "punks" and the door price is kept between $1 and $3. If you're a band who's willing to play to a small but energetic audience for little more than gas money, call, in this order: Brian (916) 756-6559 or Dave (916) 457- 8400 or, as a last resort, Emily (916) 485- 9517. Rumor has it that Led Zepplin is reforming with their deceased drummer's son on drums, and they'll be coming to the Place if they're willing to play for gas money. A few of us die-hard head bangers have banded together and formed "Bert", a collective of musicians and others dedicated to bringing alternative political music to the Sacramento area, and to bringing the fun and the thought back into the scene. Over the summer we put together the second-ever political hardcore gig on the Capitol steps, with over 200 "punks" attending in 100 degree weather to watch bands from as far away as Wisconsin, and to listen to people speak between bands on issues of political relevance. We try to leaflet shows regularly with homemade literature focusing on issues ranging from poverty in America to vivisection to sexism, etc.,. Right now we're working on producing a Bertzine and welcome contributions from people in the area. Probably the highlight of our group was when we met in a park for a vegitarian barbeque. Unaccustomed to barbequing, no one knew that we were supposed to use lighter fluid. It took a homeless person who frequented the park to light our coals. Thanks guy! Burnt barbequed burritos, yum.

Anyway, Bert's considering doing another Capitol gig for late May, a "Rock for Reagan" show. ("Sure he's invaded small, harmless countries without America's approval. Sure he's set civil and women's rights back 20 years. Sure he's aided in the murder of thousands. But damn it, he looks GOOD on T.V.") Bands? Others? What do you think? (As an aside, it looks like we have a permit for the Capitol secured for May 23, so it's up to you all to make it happen. This is a once in a lifetime chance to be able to tell our warped government "fuck you" right to its face. Don't pass it up. Write to me or call the Bert house:

SEWER TROUT

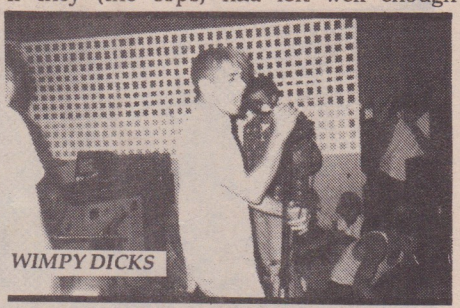
(916) 443-5022.

Lastly, a person in nearby Yuba City is organizing a gig to benefit the Youth Defense Campaign (see issue #45 under the Washington Scene Report for details) and she's trying to get her own subdivision of the organization going in her town. The show will take place in Marysville at the Tower Theater on April 17 from 12:00 to 12:00. Bands from all over California are expected to participate. For more information, write to Shanda, 904 Sanborn Road/ Yuba City, CA 95991. ALL proceeds will go to YDC.

Anyway, if you're a local band who I neglected to mention, or even a band I did mention, contact me with up-to-date information on what you're up to (I need black and white photos for these reports.) Also, write to me for information on Bert. Emily/Craig/ 4942 Kurz Circle/ Sacramento, CA 95608. (916) 485-9517

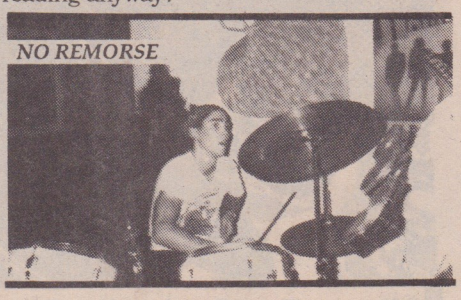
San Luis Obispo-Well, it's been a year or a bit longer since my last scene report. So I'll recap on what's been going down since then.

Aftermath of October 10th Police Riot: Morris Samuel, the guy credited for promoting what was supposed to be a Dead Kennedys show, was arrested a grand total of 3 times since then. He is serving a 2 year sentence at the California Rehabilitation Center at Norco for drug sales. I doubt he would've had to regress to drug dealing if they (the cops) had left well enough


WIMPY DICKS

alone. At this point, the issue has not been resolved unless the San Luis Obispo County government settled out of court with R&R Security who was doing guardwork that night.

In a related vein, one of S.L.O.'s badged goons tried to stop Jello Biafra's poetry reading at the Cal Poly Chumash Auditorium by harrassing the promoters, KCPR. If they did return to check out the scene that night (Dec. 8), they only saw people sitting quietly listening to him and Michael C. Ford. What did the cops expect at a poetry reading anyway?


NO REMORSE

And that's not all, folks. On the same day, the police department mowed down several shanties along San Luis Obispo Creek, leaving many already homeless people in the cold. They also

"confiscated" (read: stole) their belongings. Some have filed suit against the S.L.O.P.D.

This is in addition to going into bars and checking I.D.'s and calling dispatch to find out if anyone has outstanding warrants, basically looking for an excuse to arrest somebody. And for the time being, they can get away with it with the excuse of cracking

STEP ONE

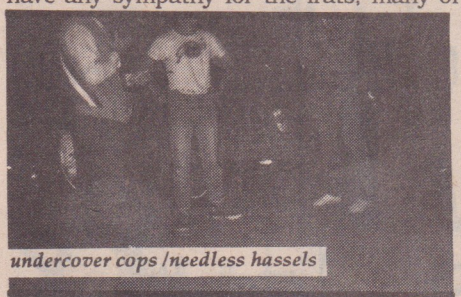
down on drunk driving (forget having a 24 hour a day tipsy taxi service, which has been successful in Atascadero - whose police chief went so far as to say "A full jail is a happy jail.)

On October 9th of this year, I lead 16 people through the Farmer's Market protesting police harrassment in general. while the turnout for that was low compared to last time, the response to it was considerably less hostile overall. If that doesn't tell you how bad the cops are getting, who knows what does? Telegram- Tribune did a retrospective article which was biased toward the police. One quote in

CRITIC EYES

there which is interesting came from Ron E. Fast of Group Sex: "It was kind of a bad mark against everybody." This was meant, I believe, to include the Police Department who desperately want us to forget the atrocities they commit (which as far as I'm concerned is like asking the Jews to forget Nazi Germany).

The fraternities are feeling the effects of police harrassment as well. One frathouse in S.L.O. is looking at being banned over a party that neighbors say got out of hand. Not that I have any sympathy for the frats; many of



undercover cops /needless hassels

their members are as thuggish and as dumb as Slotown's finest. But which domino will be pushed down next? How many lives will be ruined before this town explodes?

Anyway, on the lighter side of things there have been more shows. We've had Eugene Chadbourne play here 3 times, we've had False Prophets, Rhythm Pigs, BGK, Beefeater, Das Damen, 7 Seconds, Secret Spot, Lazy Cowgirls, and many more. There's an all-ages club in San Luis called the Morro Rock Cafe. They have Hardcore night every Thursday. Their # is (805) 544-7500. The Dark Room occasionally has curfew shows and their # is (805) 543-5131. Toi Phillips occasion- ally puts on shows at the Grange Hall. Her # is (805) 541-2246. KCPR puts on shows more frequently (805) 544- 4640.

More bands have formed. In Morro Bay we have COLD THOUGHTS, NO REMORSE, GRIM REALITIES, and CRITIC EYES. In S.L.O. there's DYNAMO RYE and SEARCH FOR FOOD, RASHHEADS, MUDBEATER, TEAM BAGMEN and KOOK OF TRIOS. In Santa Maria there's SOCIAL DEAD and STEP ONE. If I left any other bands out of this list, scream!

In addition, there are still GROUP SEX, WIMPY DICKS and ASSAULT. I wonder about the fate of ASSAULT, though. The last time I tried to phone Dano, his phone was disconnected and I couldn't reach him at work. If you're

TEAM BAGMEN

still alive, Dan, let me know ok? WIMPY DICKS have an album out called S.L.O. Bored. It's available from Bop 'N Skin Records/ POB 14016/ San Luis Obispo, CA 93406 for $5. The This is the Central Coast Damnit compilation is available for $3 from the same address.

Three new zines have come out: A-Political (available from Rick Seger/ 5485 Vida Ave/ Atascadero, CA 93422 for $1), Issue #69 (c/o Major Morality Press/ 1283 Woodside Dr./ San Luis Obispo, CA 93401 for 50¢), and Riding the Blinds (1424 North Concord Ave/ Santa Maria, CA 93454 for 75¢). Ramona of the "Sloboy and Ramona's

GRIM REALITIES

Prime Time Family Hardcore Show" put out a zine called Wake Up for a while (6667 Picasso #8/ Isla Vista, CA 93117 for $1). The next and last issue should be out shortly. R.A.D. - my zine - is out of commission at least temporarily. I'm moving to San Pablo. By the time you read this my new address will be: 1716 Broadway St. #2/ San Pablo, CA 94806. Also, I still intend to do the Pretend This is Paradise compilation. It was intended as a Central Coast Comp originally but I've only had response from a few of those bands as well as a few bands out of this origin. So now that I'm leaving the Central Coast, I'm going to do this on a first come/first serve basis. So you C.C. bands better hop to it if you want on this. So send demos to the above address and tell me which songs you want on there, 3 songs maximum. All bands will get a copy of the tape, and half the money from the sales will go to various groups defending civil liberties (No More Censorship, Musical Majority, People For The American Way - who intercepted a broadcast of Pat Robertson's Presidential Campaign recently - ACLU, Barking Pumpkin, Feminist Anti-Censorship Taskforce, basically as many of those groups as the income will allow.)

This will also be the last Central Coast scene report I'll be doing unless I decide to move back. We'll see what happens. So I encourage anyone who cares enough about the Central Coast scene to write scene reports for MRR and let the rest of the world know that such a scene exists. For now, adieu. Juliet Jake.

DOGGY STYLE

Orange County/San Gabriel Valley- Hi everyone in Zinereaderland. This 'ere's Joy with the latest installment of "Life in Orange County", a.k.a. "Land of no Democrats". But first... I read this the other day--FACT: LA has great weather. FACT: LA has smog. CONCLUSION: SMOG is great. Ho ho, well, it was funny when I first heard it... Anyway, the nooze...

Looking at the whole DOGGY ROCK/DOGGY STYLE thing, I see things that are very disturbing. What started out as fun and games has become a battlefield of images, egos and ambitions. Ed and Ray's DOGGY STYLE LP will be released on vinyl next week. Brad and Lou's short-lived DOGGY ROCK's demo will be released on vinyl next week also under the name DOGGY STYLE. Both these bands are waging some kind of war that could have all been avoided if both bands just changed their names. Granted, both bands have strong line-ups and both of the new records should be something to hear, but when their original message of "unity" becomes garbled by their own (to most people) petty differences, I begin to question the motivations of both parties. This is not what the punk scene should be made up of-- rivalries and head trips-- and the whole affair

fIREHOSE

Photo: Joy Aoki

leaves a bad taste in my mouth. Listen to their records and judge for yourself, and I won't mention them again until I hear something really constructive about them.

In other news, Long Beach's INSTED will be releasing a 7" soon on

HALF OFF

Photo: Joy Aoki

Revelation/All For One Records. (Revelation being Ray from YOUTH OF TODAY and All For One being Kevin, INSTED's singer, and Dan from S.I.C. Press fanzine.)

UNIFORM CHOICE is going into the studio soon to record for their new LP that should be due out by summer. It seems they've really come into their own sound... Pats Dubar and Longrie's Wishing Well Records will be putting out the new YOUTH OF TODAY LP entitled Break Down the Walls and that should be out in a few weeks. The Wishing Well Compilation is also nearing completion with the bands Dag Nasty, UNIFORM CHOICE, HALF OFF, Govt Issue, INSTED and of course 7

MIA

Photo: Joy Aoki

Late note: Rikk Agnew is out of DI, John Bosco takes his place with Hedge(Doggy Style) filling in the bass spot. A new album will be out by mid april and a East Coast tour will happen in June. For booking call Mike at (714) 777-7654

Seconds. UNIFORM CHOICE had to cancel their headlining Edge-Fest show at Fender's-- evidently because Pat Dubar was suffering from a hernia-- but they did play a party several weeks ago, so it seems not to be totally incapacitating.

The band that has really impressed me in the last couple of weeks is the Long Beach based HALF OFF. Their demo is still available for $3 pp. to 349 Sunset Street/ Long Beach, CA 90805. Watch out for these guys-- they're dedicated and they rage live. A new 7" is soon to be in the works on New Beginning Records.

TERMINAL CHOICE, who call themselves a "melodic hardcore rock band", still has available their damo for $2.50 or a blank cassette +$.90 postage from Terminal Productions/ PO Box 1524/ Torrence, CA 90505. A new tape should be out in March or April.

As far as new bands, ROUGH DRAFT from the Santa Ana area is starting to happen featuring former BLIND JUSTICE drummer Rob, as is Long Beach's AS IS. AS IS is supposedly getting their set together so we are looking forward to seeing them live soon.

The ABANDONED are history, but Tony Cadena and fellow ABANDONED member Matt, have joined up with Mario and Jeff of the FLOWER LEPERDS to record the new F.L. LP. And I also heard that it isn't half bad...

D.I.'s new record got postponed but it's the re-release of their debut EP plus an additional three songs. The ADOLESCENTS new album Brats in Battalion should be out soon also, if it isn't out already.

MIA's new LP is out entitled After the Fact on Flipside Records. A new approach, I like it. They just played a record release show in Huntington Beach with DOGGY STYLE. Nick Adams, former guitarist, even made a cameo appearance, playing "Boredom is the Reason". It is reputed that he is the only one who can play the beginning of that song without fucking up. Incidentally, Nick was asked to join The BRIGADE but declined because of personal reasons.

ARAB AND THE SUBURBAN TURBANS (remember them?) are still happening and we're still waiting for a release from them. They just finished making a video but I forgot what song it was... Belvy K left for New York and Nick is starting another project with fellow SUBTUB and ex-PLAIN WRAP singer Don.

FINAL CONFLICT is currently breaking in their new drummer Rick (formerly of BODY COUNT) and won't be ready to play for at least another month... LARGE HARDWARE is rumored to be coming out with a 7"...

JUSTICE LEAGUE's Shattered Dreams is out on Fartblossom Records and they are currently recording at Radio Tokyo for a new 6 to 8 song 12" on Positive Force. They recently went to Utah with PILLSBURY HARDCORE. The latter are planning a summer tour. You can get in touch with Bob at 714-865-5954.

There's a new band in Pomona called BAD ACID, described as being a psych/industrial "flipped out kinda thing". Featured are some ex-members of the notorious and ill-fated RATED X.

LIBERATION CRUTCH from Chino are playing quite a few parties in the area. Straight-edge, punk and hardcore, and politically oriented, their tape is available through Toxic Shock Records. POW's tape is also available at Toxic Shock and they will probably have an album out on National Trust.

Also playing the party circuit in the Pomona Valley is MALICIOUS INTENT, infamous for never finishing a song during a set...

Well, that's it for now. I'm sorry to say that this will be my last scene report for awhile. Trying to get a life in order juggling work, school, Flipside and other zine stuff takes up too much time to make MRR deadlines (Sorry that it's late again, Tim!) but in a few months I'll come up with another...Til then Ta-ta--Joy Aoki.

Rapid City, S.D., star of the West, and home of the shrine of Democracy (Mt. Rushmore), boasts 5 local bands. Regular shows are put on and promoted by the local bands.

The most recent took place at the Mother Butler Center Gym. SOCIAL JOKE ripped through a great set with their new 3-piece line-up. DISSENT raged through their awe-inspiring all-original playlist. N.H.C. stunned everyone with their unique thrash style like no others. The show was the best success here to date.

LOST IDENTITY

These shows have been successful by and by largely due to the fact that they are entirely promoted by the bands themselves. We are our own promoters, advertisers, organizers, security, and we are even the janitors. But that way, we have only ourselves to hold responsible for success or failure.

SOCIAL JOKE is down to a three piece now, with Rob F. on guitar as the only original member. DISSENT, with a

NHC

steady line-up for the past 8 months, is really sounding tight. N.H.C. is sounding good with their new guitarist, Pat. Other bands include LOST IDENTITY, desperately seeking a new guitarist, but with a remaining line-up of great people. Also MISJUDGED YOUTH, youngsters on the block, have had a few roster changes, but show a lot of raw energy.

DISSENT has just released their smash new tape, Last Goodbyes. It is

available from them for $4.50 ppd: DISSENT/ 817 Anamosa St/ Rapid City, SD 57701, and is well worth the price.

Out local college station KTEQ will go back on the air Feb. 1st. It has been off the air about 10 months since former SDSMT president Slugner helped it off the air. Too offensive to people. Ha! Recently KTEQ brought in

DISSENT

the Dead Milkmen for a show to help the station raise some money. The Milkmen, by the way, are the only band with enough courage to play here so far. They played with SOCIAL JOKE and it was a great show until an equipment failure closed it down later in the evening. Still it was great fun.

From the rest of So. Dak. I guess there isn't much going on. There are some people in Sioux Falls, but I don't think that they are very organized. N.H.C. received a tape from the TEENAGE SLOTS in Mitchell, but we haven't heard much lately. Rapid City's scene is pretty cool, still small enough to know everyone, no fights and lots of cooperation.

Any bands interested in playing here give us a call. DISSENT/ 817 Anamosa St./ Rapid City, SD 57701/ (605) 341-4336 (Bob or Todd S.). N.H.C.: 318 1/2 Columbus St./ Rapid City, SD 57701/ (605) 342-2328 (Dave or Paul). We can guarantee fair pay, free food and lodging and plenty-o-fun.

In case you were wondering, this is the first scene report from So. Dak. (to my knowledge) but it won't be the last. Keep your eyes peeled.

Also check out Todd P.'s (N.H.C.) zine Peaceful Coexistence/ Route 1 Box 580/ Rapid City, SD 57702.

Thanks for reading this, until the next pony express runs, Hasta Luegos.

Bob, Dave, and Todd S.

Ah, Springtime. Time when birdies sing and people get off their butts to move & groove. And there will be lots to groove to this spring and summer with many new records and tours. Lemme tell ya...

Underdog Records (cool new indy) is responsible for a few--I.D. UNDER's 7 song 12" EP The Lords of Nothing ($5 ppd), the ex-X MEN, now SPONGE 14 song LP Born Under A Bad Sponge ($6 pp) and the immortal FUDGETUNNEL's 4 song tape ($3.50 pp) all available to you from Underdog Records/ PO Box 182/ Chi. IL 60614--record release party at Metro in late March to follow with I.D. UNDER, SPONGE, FUDGETUNNEL, GROUP OF INDIVIDUALS and NUMBER NINE.

Other long awaited releases are the END RESULT LP that's spent 5 years in limbo is actually supposed to come out in April. MATERIAL ISSUE, with only the original singer left, is recording an LP--couldn't get any details. Those fresh RIGHTS OF THE ACCUSED boys are releasing their first LP after their single 3 years ago. It'll be out in May on National Trust. PRECIOUS WAX DRIPPINGS are recording with Ian

BIG BLACK

Photo: Murray Bowles

Burgess right now but I'm not allowed to write anything else. GET SMART! are releasing/have released their second LP in, I think, a year, of which I know nothing else. There are also two compilations coming out. The Mystic/Landmine Chicago comp A Taste Of Chicago in April and the WNUR (Northwestern's "new music" station) William Award Winners comp record--with lots of cool bands too.

Most of the above will be doing follow up tours this spring and summer. Bookings? I.D. UNDER to tour mid-west spring and summer--Doug Ward, 1545 Claremont/ Chi. IL 60622. RIGHTS OF THE ACCUSED to tour anywhere (?) June/July--Mike (312) 685-5947. PRECIOUS WAX DRIPPINGS to tour everywhere spring and summer--Bill Little/ 2328 N. Leavitt/ Chi. IL 60647. END RESULT and HOSTILE ALIENS to tour mid-west and east coast together March/April. Russ--(312) 883-0631 or Underdog PO Box.

There are also (like always) new bands popping up-- BHANG REVIVAL (ex-GNP members) an all-girl rock/punk band, NUMBER NINE from what I hear a rulin' punk band, WAIT FOR LIGHT with 3 members of AOF described to me as "slow" and 4 new bands that haven't played out yet--HASENLOCH, Marc from NO EMPATHY's other band, his roommate's band HIPSCHTWICKAMENSCHTCK, his other roommates's band the INSULTANTS and their friend's band COMA DIET. Do you detect a little drug damage here?

While we're on new, there's two new venues--Studollas, a weird Polish club on the West Side being booked by Michael Hernandez (Gaspars, Black Cat, etc) and the "re-opening" of the Hemingway Church in Evanston doing shows once a month-- if things are still the same now, combat boots aren't allowed (they scuff up the floor) and Batteries Not Included of which we've written before just had their first "big show" with those Dead Milkboys.

New is 3/4 of news...NO EMPATHY is looking for two new guitarists and a bigger sound-- Craig quit for creative reasons & FRIENDS OF BETTY is looking for a new drummer that "hits hard." On a more civic note, John Jankowski has started a "youth oriented political and artistic group" called IMPACT. They are currently working with an animal shelter and hope to work with Greenpeace this spring. They're also working on a fanzine. Contributions and mail can be sent to my PO Box until they get one. Also the shred is now here! Shred of Dignity, the skaters' union from SF, is being started here. Any mail, members, zine contributions, skates etc can be sent to me, or Johnny/ 2328 N. Leavitt? Chi IL 60647.

As far as fanzines, the 3 billionth Wholesome will be out soon--Dave/ 630 S. Spring Dr/ La Grange, IL 60525. 3R-Zine, I think is still around-- $1 pp to Adam/ 528 S. Humphrey Ave/ Oak Park, IL 60304. And all true G.G. Allin fans should get Obituaries-- $1 pp to Bloody Mess/ 5523 Montello Dr/ Peoria IL 61614. That's it. Tootaloo & shred!

Danni/ PO Box 578401/ Chi IL 60657. (312) 525-6673

P.S. If anyone knows how to get in touch with Red Hot Chili Peppers let me know! Hi and a million thanks to Pattiy, Sharon, Earth Guild Family, Sistergabs, Kenneth, James Bond, Joe Tech, Russ Forster, Liz Russel (my skirt!), Shebbi, Mike Lazuka, Helga, Dave Flores, Kris Kuznick, Cassie and those six skater dudes in parking lot.

New Hampshire- I think that it's about time that you heard from New Hampshire again. There really hasn't been that much going on as far as action goes, but here's the low-down on a lot of the things that have been going on in the past few months.

Let's start off with news from the southeastern portion of the state. There haven't been too many shows in the area; in fact the last one was on November 22, and took place in a basement in Dover. The bill boasted three bands: THE MURDERERS, STAGNATION (from Portland, ME), and LINKOCIDE. The show went down well,

LINKOCIDE

Photos: R Sossel

with no hassles and everybody was fairly enthusiastic about having live music in the area again after a very long stretch without any activity. A show with THE MURDERERS, A.A. & INCEST REPELLANT in December got shut down after 11/2 songs (that one happened up at Plymouth). 5 BALLS OF POWER and VFW were all set to play a show at the Masonic Temple in Portsmouth on Feb. 7, but the people running the hall found out what kind of

a show it would be and decided to cancel the show. As far as bands themselves go 5BOP has gotten a new vocalist (the 2nd one since the recording of their latest cassette). Portsmouth oi! band VFW have a set lined up now, recently playing a show up in Portland, Maine. THE MURDERERS have a new vocalist, Lenny, formerly from Arizona band

MURDERERS

Useless Pieces of Shit, although I hear that he will be taking over bass duties and having Bob sing. INCEST REPELLANT is supposedly looking for a new bassist.

The only two zines that I know of are Struggle (the first issue should be out by the time you read this) and Bad Luck (look for 2nd issue in the not too distant future). Mike from Bad Luck is currently putting together a 2 hour international compilation and needs

STAGNATION

lots of obscure foreign bands to send him material.

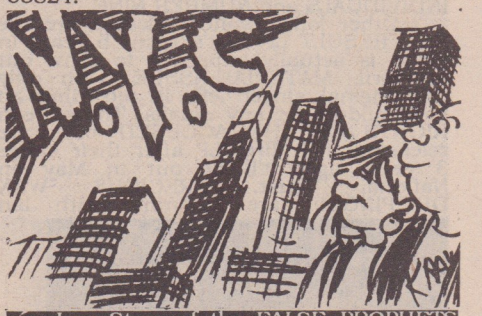
In the western part of the state (Keene to be specific) there is also some activity. LINKOCIDE are the main band in Keene and were fairly active up until the end of the year, playing with such bands as Jerry's Kids and Psycho. At the moment two of the members of the band are at college, which makes regular practices very difficult. THE DEMIGODS are an avant-garde/punk band who haven't played out in quite a while, and their future is in doubt. DEMIGOD originator, Mark, is in the process of putting together another band who are as yet unnamed. CATTLEPROD (an energetic duo) have recorded their first song, "Jerk", and it looks like they will probably remain a studio entity, experimenting with other forms of music other than thrash.

If you want to get any airplay in the area, I do a radio show on WUNH, 91.3 FM. It is called "No Rules" and can be heard every Thursday night at 11pm-2am. All material will be given airplay (as long as you provide lyrics, and they aren't sexist, racist, militaristic, etc...) I would also like to incorporate such things as poetry, essays, editorials, etc. (in other words anything you think should be given a voice). I am depending on your response for the success of the show, because this is a commercial-free/ non-profit station and therefore we don't have a lot of cash to buy records with. Enough of the sob story.

I'm sorry if I've left your band out, I can't know everything. It's your job to tell me those things. I look forward to hearing from you soon. Hopefully the next report will have a lot more information. Until then, chomp on some granola...mmmm!

Mike Day c/o WUNH, University of New Hampshire/ Durham, NH 03824

P.S. Here are a couple of other addresses that you might find useful. Bad Luck/ 7 Bride Hill Dr/ Durham, NH 03842... Struggle c/o Sam Soul/ Philbrook #4233 UNH/ Durham, NH 03824.



Ian, Steve of the FALSE PROPHETS son, is the youngest punk I know. Unlike my grandfather, and my bird, this kid asks for albums by name, and he is only three years old. Steve told me that he took the kid to a record store, and Ian recognized the symbol of a certain band on a certain album, and said, "Daddy, get Mo-da-hed!" The kid has a Ramone-type haircut, carries a little mandolin case with toy guitar in it, and likes to jump around to PUNK ROCK with guitar in hand. Steve has played the movie ROCK AND ROLL HIGH SCHOOL many times for him on the VHS, and now the kid does perfect

BOLD

Photo: David Koeing

Johnny jumps. He even sneers pretty good. Anyway, last month's issue of MRR had an article on G.G. Allin, and Steve was reading it to his girlfriend. Ian heard this and has taken to telling everyone that "Daddy knows a man who makes ca-ca on stage." I hope G.G. Allin and his Scumfucks never decide to put out a movie. Ian already does a good imitation sometimes. Punk Rock.

Yeah, so, New York. Uggh, let's see, uggh, CBGB's has been having its usual matinees. Bands that played have included: WHITE PLASTIC, NY HOODS, FALSE PROPHETS, DAG NASTY, BOLD, MURPHY'S LAW, PORNO DRACULA, etc. These shows were actually lots of fun. But, I think the show that was the most fun was the "Definitely Metal Matinee". There were three bands, something like DARK ANGEL, POSSESSED, and some other band in the same vein. Anyway, it was great seeing those guys throw their hair around and say really intelligent things like, "This song's about Satan!" Or, "This song is about Satan, also." Or, "This song isn't about Satan, it's about Satan's sister!" Yeah. Is that Punk Rock or what? Maybe if Ian could learn to turn his head around 360 degrees, he could front one of those bands.

Now don't get me wrong. I'm not making fun of all metal bands. I happen to like lots of 'em. NUCLEAR ASSAULT and LEEWAY have been gigging around here a lot lately, and both bands are very good. They have intelligent lyrics, and their music "crunches". NUCLEAR ASSAULT has an album out already, and LEEWAY has one on the way. They are also releasing a live tape from the Ritz.

In other record release news, YOUTH OF TODAY is putting one out next month on the Wishing Well label. TOKEN ENTRY has got one coming out

ATTENTION

next month also. WARZONE has got a 7 inch record coming out. It is going to be on Ray Kappo's label. The label is called Revelation, and Ray is the guy from YOUTH OF TODAY. Bob Sallese, who put out New York's Rotten to the Core album, is putting out Rotten to the Core II. This album will include cuts from such bands as ISM, NORMAN BATES AND THE SHOWERHEADS, SIX AND VIOLENCE, LETCH PATROL, ED GEIN'S CAR, etc. I'm looking forward to hearing this since it has been five years since the first album. (Five years? Man I'm getting old.) Out right now is Live It Live, a comp tape featuring many local and non-local bands. All the tracks are live, and lots of fun.

ATTENTION is a band that has also been gigging around lately, and deserves some press. Their music can't really be considered hardcore, it is more slow and melodic type stuff, but it still kicks ass. The lyrics are VERY political, and this band has gained quite a following. Anyway, they have an album coming out on Straightedge Recordings, and take it from me, this record is great. It really grows on you. Other bands that are interested in being on this label can send tapes to Mb/3/ 255 W 14th St/ Duplex 6B/ New York, NY 10011.

As far as zines go, there are a couple of new ones worth mentioning. First, there is New York Crime. This is a one page fanzine put out by Mike N., who many remember as the guy who wrote a scene report a couple of months ago. Anyway, just send a self-addressed envelope to Mike N./ 51 Longview Rd/ Pt. Washington, NJ 11050. The zine has lots of info on NY and NJ. Also lots on the APRC. Another zine to recently emerge its ugly head is Waste of Wood. This is the official fanzine of LETCH PATROL. It is total "Ca-Ca". So write for it at 1531 Stuyvesant Ave #2/ Union NJ 07083. But be warned, GG Allin ain't got nothing on these guys. Except maybe shit. But that was a while ago. At the Cat Club. Punk Rock.

Rock Hotel didn't have a show this month, but coming up is D.O.A. and Megadeth. Oh boy.

This past month Kathy Alexander, who roadied/drove for such bands as Butthole Surfers, A.P.P.L.E., False Prophets, Ugly Americans, and a few others, passed away. She is going to be missed, and always remembered. It's funny how sometimes when someone is gone, you want to say things to them, but it's too late. And also it is sometimes hard to believe that they are gone at all. Anyway, we're gonna miss you Kathy. PEACE AND LOVE,

George c/o the False Prophets/ 162 Ave B/ New York, NY 10004. Special thanx to David Koenig for lots of info.

Yo Homeboys and girls, what up! It's just the Garden State letting you know what's going down at our crib. Since last report things have been picking up which is surprisingly unusual considering it's the winter months. Out in New Brunswick, it's been show city with all sorts of benefits going on at Rutgers College. Also, Paul Decolator (PLEASED YOUTH) and Sam Shiffman (P.E.D.) have ben organizing shows at a Knights of Columbus hall in the city district of New Brunswick. So far they've had the Adolescents, 7 Seconds, and 76% Uncertain come through and G.I. and Marginal Man are booked for the upcoming month.

Some unfortunate news is that the Hightide Cafe in Asbury Park has closed down for renovation but should reopen at the end of February. In the Atlantic City area, Diaz Brothers Prod. recently

BLISTERS

put on a two day benefit with N.J. bands featured one day and PA bands the other. CTN cable TV came down and taped the show to be aired on a local alternative show called the "Underground Cafe". City Gardens in our capital city Trenton has had Bad Brains, SNFU, Flipper, 7 Seconds, and T.S.O.L. play its venue.

Also promoter Randy Now says, "He's tired of the fighting and feels punk's killing itself by its own stupidity." As a promoter, he's glad he's got an open channel to do the British new wave bands and reggae because people in the scene have made it

PSYCHO SIN

impossible to do hardcore shows. He says he's a little upset because "City Gardens has done more shows than any other club in the country and has gotten very little credit for it." Apart from the shows, Randy has been helping alot of national and local bands get on the nationally known "Uncle Floyd Show" which is a comedy/variety show of the lowest order.

In the new release department Buy Our Records have recently put out F.O.D.'s Shatter Your Day LP and Pussy Galore's Pussy 5000 LP. Next month they should be releasing a record by an Aerosmith-type rock band called RAGING SLAB and a new record for the SKULLS is in the works. Mutha Records from the Longbranch area, after being inactive for a while, have finally released some new vinyl from LOST IN AGGRESSION and Faith records are

JERSEY FRESH

working on a 7" compilation entitled Building the Foundation. It will feature 6 of N.J.'s best unsigned bands and 2 benefits are planned to raise the money for the record. As of late, some really great zines have been popping out, all are extremely outstanding and have been covering the scene thoroughly. Three of these fanzines are: Liberty c/o Mike Breth/ 58 Park Ave/ Hamilton Square, NJ 08690. Jersey Scene/ 2261 Church Rd./ Tom's River, NJ 08753 and Board of Oppression/ P.O. Box 1219/ Island Heights, NJ 08732, so if you're smart you'll check them out.

As always N.J.'s got an abundance of bands that vary in musical sound and styles. The BLISTERS are one of those bands, they have a simple rock'n'roll sound with enough power to put them in the ranks with the RAMONES. They have a new 7 song demo out that blows their first one away; write to one of the great punk rock bands of N.J. at: BLISTERS/ P.O.Box 31/ New Vernon, NJ 07976. Out of the northern parts comes VIOLENT IMAGE, who are definitely one of N.J.'s best bands in general, only problem is they never play any shows. They rip out songs that are thrashy yet rockin' punk at the same time. It's real original stuff. You can find two of their songs on the Message from America comp. or write: VIOLENT IMAGE c/o Bart Green/ 51 Brady Rd./ Lake Hopatcong, NJ 07849. DOLPHIN ROOM is one of the more inspirational bands I've seen; they always use some fun gimmick. When I saw them in New Brunswick last, they wore party hats and let loose glitter-filled balloons on the crowd; their sound is reminiscent of early X. You can find one of New Brunswick's hidden wonders at: DOLPHIN ROOM/ 190 Soydam St./ New Brunswick, NJ 08901. One of the best up and coming N.J. hardcore bands is JERSEY FRESH, featuring members from the legendary EVIL SEX BITCH. Being heavily influenced by old Boston and D.C. hardcore, this band truly rules, look for them in the future, write: JERSEY FRESH/ 24 Heather Rd./ Trenton, NJ 08638.

Another band who is deserving of credit is PSYCHO SIN who put on shows to help out a local soup kitchen in Jersey City and have also recently put out a new demo. If you could brand them as anything it would be experimental thrash noise, a cross between D.R.I. and THROBBING GRISTLE. Write: PSYCHO SIN/171-3rd St./ Jersey City, NJ 07302. HOGAN'S HEROES is one of the leading bands who have been in the Jersey scene a while. They put out fast, clean and tight hardcore style music while singing about various things but always with a positive attitude. Write to a band that's starting to progress and change at: HOGAN'S HEROES c/o John Cuccinello/ 429 Eisenhower Ave./ Ortley Beach, NJ 08751. Sadly enough, the last of the great N.J. bands has started to make structured songs and surprisingly enough good music. That band is P.E.D.. They now put forth extremely versatile music, experimenting with thrash to country to rap to reggae. So if you want something that's inspirational and punk rock-like, check out this New Brunswick band that humps guitars while playing, helps out their local scene a lot and on the whole are a swell bunch of guys, write: P.E.D. c/o Sam Shiffman/ 320 Montgomery St./ Highland Pk., NJ 08904. Last on the agenda is CHRONIC FEAR who are also a new band around here who are doing well with 500 demos being sold within a few months. Having the N.Y. hardcore crunch and some well-written lyrics is a plus in my book. Reminds me a bit of early A.F. and even a little Cro-Mags. Check them out: CHRONIC FEAR c/o Eric McDermott/ 155 Reservoir Dr./ Boonton, NJ 07005.

Besides all the good news about all these cool and happening bands I have to report the bad news about the break up of two of N.J.'s most respected bands: BODIES IN PANIC and PLEASED YOUTH. We will miss you. I guess that's all there really is for now. Until next time, later friend. Jonathan LeVine.

P.S. If you want to communicate but not trade write: Jonathan LeVine/ Faith/ P.O.Box 7235/ Trenton, NJ 08628.

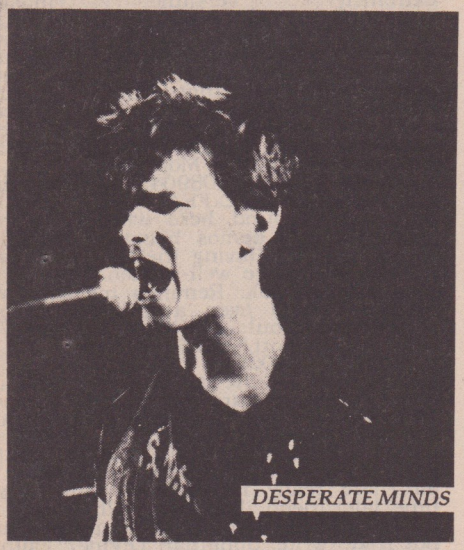
Kamloops, B.C.- Hi, greetings from Kamloops. Where? Kamloops. It's in the southern interior of British Columbia. Things have been good here for about a year. Usually 1 or 2 all-ages shows a month. Local bands are the MILD GUYS (who are now 2 bands or versions with the same name because of line-up changes.) Mostly original tunes just a tone down, and a lot of fun. GHOSTS OF ROADKILL are a new band with a lot of energy and enthusiasm.

GHOSTS OF ROADKILL

They need a few more shows to gain some experience, but have great ideas. The two bands really starting to show promise are INNER ANGER and DESPERATE MINDS. INNER ANGER are a great band with a biting edge and touch of metal. Excellent lyrics and an incredibly energetic stage show. They're in the process of the final mixdown for their 3- song 7" EP on Chikara Records. DESPERATE MINDS have released their 5-song 7" EP on the same label and are looking to play out more often. The music is a bit slower and more melodic, yet still keeps the energy. The EP comes as a great little package (for $3); check it out. As for zines, Imagine Eating Hay has been surviving for 2 years now. It's really well laid out and well worth the $1 cover price.

If your band is coming to Canada it's a great spot to stop between Vancouver and Edmonton or Calgary. Great shows, no rip-offs and nice people. That's it.

Write or call -- Sean, Jai or Marty/ (604) 374-5178. The address is P.O.Box 971/ Kamloops, BB V2C 6H1/ Canada.



DESPERATE MINDS

Vancouver, BC- This is Cory and Sean here to give you any insight we can. As far as bands and zines go, the "scene" here is young and growing with lots of people trying to accomplish things, however cooperation is lacking in some areas. All-ages shows are infrequent so they draw fairly large crowds, especially for out-of-town bands, speaking of which, we'd appreciate it if more of you American bands would play here. The problems we face here are occasional acts of violence at shows and that too many people just sit on their ass trying to look cool and don't give a shit. Now on to the bands.

ADVERSITY

Photos: Cory

FRATRICIDE, who always excite the crowd with their power and energy, have become one of the, if not *the*, local favorites. This band is fast and super heavy so check out their split LP with Neuroot on Pusmort which should be out by now. UNNATURAL SILENCE, the most politically and socially concerned band in town, have started playing out again with their new bassist and some hot new tunes, as have SUBVERSE who sound better than ever.

MISSION OF CHRIST from Victoria are one of the most incredible bands I've seen. The singer is a madman on stage and their songs are slow and fast metal with plenty of tempo changes. Not only this but a killer cover of Kiss' "Detroit Rock City". These guys definitely deserve an album. A demo tape is in the planning.

DIOXIN

ADVERSITY are a hot young band with a mainly fast, slightly mettallic approach who have played a number of shows including their latest where they were incredible. They have an 11 song demo which can be all yours for $4 if you write to them at 15020 95th Ave/ Surrey, BC V3R 7S3/ Canada. Another young band is LETHAL VIRUS who are a hard-driving metal infuenced hardcore band with a hot lead guitarist. They too have a demo but we don't know how to go about getting it.

FRATRICIDE

THE SPORES are a hilarious, fun, and entertaining live band so it's a shame that they don't play more all-ages shows. They're an older band who are more in the"punk" vein that perform such classics as "Meat By-Product" and "Narcs In My Pants". Their second LP is forthcoming and it will be great, as always.

MISSION OF CHRIST

I've heard talk of a New York record deal for Victoria's NOMEANSNO who apparently impressed many people on their tour, which is no surprise to me. DEATH SENTENCE have signed to Fringe Records. Well you've heard enough of my talk, I'm off to watch t.v..

This is Cory here taking over where Sean Rockgod left off. He's busy being brainwashed now so I'm finishing off this scene report, besides he's too modest to talk about his own band.

DIOXIN have a metallic hardcore type sound with aggresive vocals. Rockgod, who sings, is really energetic and crazy when they play, junping into the crowd or else getting pulled, and their bass player, Mike, acts like he's got ants in his pants. Many people are also impressed by Glenn's drumming. A demo is planned for April. Enough said.

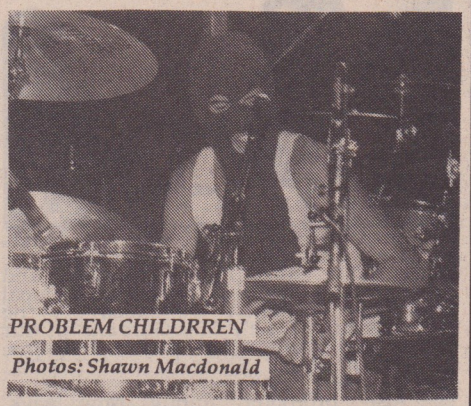
Next is ACTIVE GLANDS who have a HC/punk type sound. Their singer, Ron, is real funny and energetic on stage, some may even say obnoxious. They are a good band to have around.

Other bands from around here are WITCHES HAMMER, KARRION, ODD'S CRYPT, DEAD SOCIETY, and O.O.C. but we don't know much about them except the first three have demos. If we didn't mention your band write us a letter and abuse us. Oh yeah, we forgot to mention the new D.O.A. record which should be out soon. It will contain a cover of BTO's "Takin' Care of Business".

Zine-wise, there is Dick For Brains done by me and Rockgod; #1 is out featuring 10 interviews and 40 record reviews for $1 ppd. Hello to Charlie Infection and Ken Landers and everybody else who helped out with our first issue. Dick For Brains #2 will be out soon. We are also trying to organize distribution for other zines as well as records and tapes so any editors or bands looking for distributing your stuff in the Vancouver area write us and we'll arrange something. Both of us would also really appreciate any correspondence, all letters will be replied to. Our addresses are Sean/ 416 Cardiff Way/ Port Moody, BC V3H 3T1/ Canada (also write to DIOXIN at this address) and Cory/ 1289 Hachey Ave/ Coquitlam, BC V3K 5W7/ Canada.

C.O.H. zine is done by Mike and Kim (the guy stealing DIOXIN's picture) and their address is 12930 74th Ave/ Surrey, BC V3W 7J8/ Canada. Speedcorps is the local crossover mag and #3 contains 44 pages of reviews and band articles and interviews. Their address is 14 Benson Drive/ Port Moody, BC V3H 3P7/ Canada, and the mag will cost you about $2 ppd. from Tom. Others include Death to the Sickoids, Suburban Assault, Alternative Evangelist, and Subversive Behavior which has started putting on shows and has put out some local tapes. ± OUTLOOK from FRATRICIDE's guitarist Eric with some help from UNNATURAL SILENCE singer Ray is another.

Well that's about all the spew I have in me. I have to go brush my teeth and get tucked into bed now. Bye.



PROBLEM CHILDRREN

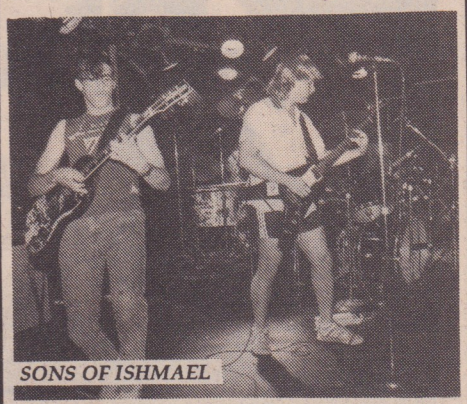
Photos: Shawn Macdonald

Toronto, Ont- Greetings from the frozen north! Actually, it's been so mild around here lately that the skaters don't know whether to use their skateboards or snowboards. But you're not reading this to learn about climate, so onto the news (and there's lots).

As you may recall, last report I was bemoaning the club situation around town. Well, things are looking up! First off, the Fallout Shelter run by ACT (that's the Against Cruise Testing peace coalition) surprised everyone by booking in hardcore and other alternative gigs. Previously all that have played there have been folk artists, but no more. So far everything has been very cool and more shows have been scheduled. Next we have the brief fling locals bands had with Lee's Palace. Seems Lee wasn't too thrilled with the clientele he attracted with the PROBLEM CHILDREN, NEGATIVE GAIN and RANDOM KILLING, although there was no trouble and everyone had a great time. Third on the club parade is the ever elusive Bridge. After losing tons of cash on rock and roll, the proprietors have decided to let Punk and Metal play their club again. So far it's only been local bands, we'll wait and see what happens when someone books a large-scale, out-of-town show in there. On the rumor circuit, word of a new DMZ opening up has been floating around, but nothing substantial yet. Last and

definitely least is the old Quoc Té down in Kensington Market. I've never mentioned the Quoc before, but it's been putting on shows for quite a while - local stuff mostly. It's major drawbacks include a tyrannical owner, no stage, and the fact that it's pretty damn small. Other than that, I guess you could say it's cozy.

On to band news! First off I'll cover vinyl, present and future. A matter of days after I sent in my last report, the PROBLEM CHILDREN album came out. In my humble opinion, it is one of the best LP's available today. You can get it for $6 (U.S.) from Irate Faction Records/ 110 Bloor St. W., Apt. 1801/ Toronto, Ontario/ Canada M5S 2W7. The SONS OF ISHMAEL shouls have their record out on the same label in May if everything goes right. It will have the Hayseed Hardcore EP on one side and new tunes on the flip. M(ORE) S(TUPID) I(NITIALS) will have a 7" coming out in March or early April, they're a highly energetic and fun band. Finally, HYPE will have their second



SONS OF ISHMAEL

record - a 15 song LP - ready around May.

In other band news, Buzz has left the reformed DIRECT ACTION to join Toxic Reasons. D.A. plan on continuing, though, having already obtained the services of a new guitarist and looking for a singer. Dave tells me that the new D.A. will be less metal and more varied musically. Some new bands around town these days include GODCORE, MISSING LINK, BARRIE'S BOYS FOR SOCIAL LIBERTY, and the Punk/Rockabilly-styled TEDDY BOYS. Also, I've just learned that D.O.G. has found replacement members and will be continuing.

As far as promoters go, Jill Jill Productions has moved to booking Chuggies in Hamilton, a half hour's drive West of Toronto. Her number to book shows is (416) 842-3232. New guy on the block is Al from Favorite Stooge Prod. at (416) 282-4458 and finally is Gary Shithead who does an occasional show (no phone number as of yet.)

Now to finish up this thing: 'zines! First is Still Thinking ($1.75 ppd from 2233 Hurontario St. #407/ Mississauga, Ontario L5A 2E9) followed by World Full of Hope (46 pages for free from 144 Forest Hill Rd/ Toronto, Ontario M4V 2L9) and Subject to Change ($1.50 ppd from 1660 Bloor St E. #604/ Mississauga, Ontario L4X 1R9). Toronto's photozine is Photodrome which is packed full of pics for $3 from 26 Distin Av/ Toronto, Ontario M8Z 3R7 and don't forget to add "Canada" to all the above addresses!

One last thing before I close. In January, I entered into a controlled experiment in which I didn't drink for three weeks. It was a terrifying experience and I strongly advise everybody against such action. Cheers! Steve Beaumont/ 47 Ellsworth Av/ Toronto, Ontario M6G 2K4 Canada

Ar·gen·ti·na *or*

Ar·gen·tine Republic \ˌär-jən-ˌtēn-\ *or* the Ar·gen·tine \ˈär-jən-ˌtēn\ country S So. America between the Andes & the Atlantic S of Pilcomayo river: a federal republic * Buenos Aires *area* 1,079,965, *pop* 23,550,000

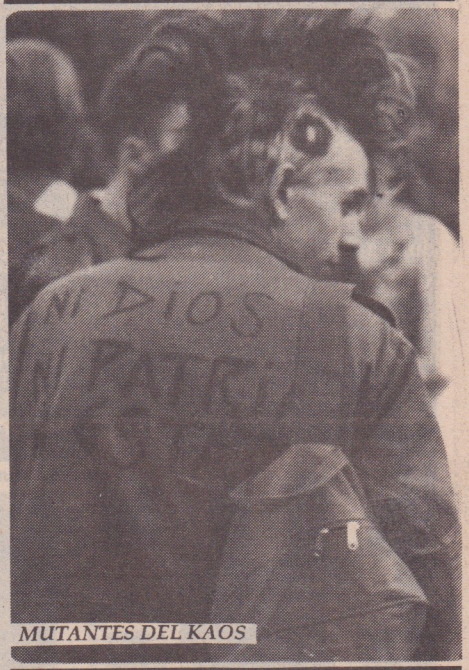
Hello friends everywhere, I'd like to tell you some news about the scene in this country; especially what's happening in this city, Buenos Aires. There are more punx day by day and more bands too. Last December was really good; we had 22 gigs.

1986 was the year when more activities happened; many gigs, many bands, many zines and other direct actions. On April 30th, a group of punx (and 1 skin) did something like Stop the City. They visited 22 schools, factories and painted their fronts with anti-education, anti-discrimination, anti-government slo- gans and the school's locks were fucked up with glue. They also sprayed the residence of Cardinal Aramburu, fucked some electrical systems and smashed the windows of 3 laboratories that work with live animals. All the actions were done very carefully during the night and the group of course didn't seem to be punk looking, the 6 were on bikes.

meeting in the square

This year we're planning a bigger Stop the City in different parts of Buenos Aires and suburbs. Next April will be very active: the Pope is coming half April and 29/4 is the animal day. Welcoming the Pope will be rather dangerous--this is a very Catholic country and people are fascist, so we're discussing about what actions we're gonna do together with some other alternative groups (gays, feminists, anarchists, etc.). On 3-4/12 there was the bit Mothers of Plaza de Mayo demo (Madres de la Plaza de Mayo are the mothers of the missing persons that disppeared during the military dictatorship). On 4/12, Colonel Astiz (a very filthy torturer and assassin who killed two French nuns, and the Swedish Dagmar Hagelin during the military junta. Of course he killed many more and he also was in Malvinas War!) was in court and he was declared FREE??!!! There were many people at the demo and had spent all the night walking around the square (this is the mothers' way of protesting; they have been keeping on doing this since 1978, every Thursday) and in the afternoon before the demo finished we knew this sad news. We worked side-by-side with anarchist people and now they gave us room in an anarchist library to have meetings every Saturday afternoon. This is very good to organize activities. Now we're in summer and activities aren't very many, but we're preparing besides the things you read above, others; like the comp. tape and hope we finally can have it this year. And we're going ahead with the independant cooperative to put out festivals and gigs. I'm very happy we do all this, because the group that do this are 7-8 people and as you can see very active, the most who do the things, also write in zines, and are in bands too.

Fanzines: During this year about 10 zines were put out, unfortunately not all of them are alive now, but this fact of people working and trying to make



MUTANTES DEL KAOS

their thoughts known, was one of the most positive things during '86. La Furia II, Quien Sirve a la Causa Del Kaos?, Diarrea Mental, Rebelion Rock (written by a heavy metaler--don't forget that in Argentina heavies and punx are many times together and most heavies are very active and positive), Comando Mugriento, Ex-Kirla, Sublevacion, Moco and Contracultura (this two from another city, Mar del Plata).

Bands: Many bands formed during the last months besides the very good old ones. TODOS TUS MUERTOS is the fave band of the punx. They play little HC but most of their stuff is heavy, slow and dense. And the lyrics are very good, indeed most of the bands here have good lyrics. They put out a live tape but only 50 copies and they don't know if

SENTiMIENTO INCONTROLABLE

they are going to put out more from this one. This is the band that played most times here.

SENTIMIENTO INCONTROLABLE: they do HC and some punk rock, the singer is very political like the lyrics they play.

LOS CORROSIVOS and ANTIHEROES do post-punk and they are very good. Punx always go to see them, and they often play with punk bands.

The only one and best HC band here, MUTANTES DEL KAOS, unfortunately split up in December, and some of the members are forming ESTADO DE CALAMLIDAD PUBLICAL.

MASSACRE PALESTINA is a skate band, their first gig in September was one of the most funny in the year.

CONMOCION CEREBRAL, DES-CONTROL, ENEMA do punk rock.

All these bands played very often during the year and all of them got demo (not for sale), but not MUTANTES.

New Bands: SECUESTRO, HEMORRAGIA HUMANA, CADAVERES DE NINOS, HEROICA, ESTADO DE SITIO, REVIENTE EL REICH, and more coming. A very, very good fact: many girls are singing, in drums, bass and guitar.

Argentina punk

Gigs: As I said, the bands gigged a lot. There were 3 great festivals put out by the independant cooperative and the bands themselves managed to get places to gig, though it's still difficult to find them. There were some violence problems in the last two months and maybe it's because many new people began to go to gigs. Can't think of another reason cos we had never had these kinds of problems before. On the other hand, we most are, if not friends, at least we know each other. I don't mean there are great fights, just some drunk stupids trying to start problems, but the atmosphere is rather aggressive and fuckers wasting their time in creating divisions amongst people. Goran Lind from SOD (Sweden) came on 4/12 and stayed here for a month or so. He sang once with TODOS TUS MUERTOS and played (two gigs) SOD songs with a band formed by guitarist Gary and drummer J.L. from MUTANTES DEL KAOS and bassist Lucas from SENTIMIENTO INCONTROLABLE. It was very good. We exchanged stuff, ideas and though with Goran, it was an excellent visit. [By the way, Goran how's your band MILLIONS OF DEAD CHICKENS going???]

Of course, problems with the police are the usual ones, and now I'm back at home after some hours in the police station. We were in the streets cos the anarchist library was closed and were taken to the station for the dangerous fact of being sitting in the street drinking 7-UP! It's almost nothing we can do against police, besides demos, flyers. Since 2 months, we're encouraging people to denunciate the detentions each time they're taken. There are people who are in jail 2-3 times a week. We denunciate: authority abuse, illegal deprivation of freedom and illegal treatment (if you are beaten, etc.). Really don't think this will get better (the situation of these people) but at least if we fill up human rights organizations with this kind of info maybe they'll get a little bit more interested in police abuses. Well, comrades this is all for now.

Thanx to all the very kind people who write and I tell them: please, wait for my answer. I'm often late because of money. But I will answer all the letters.

Keep the fight, love, Patricia.

José Marmol 1432/ C.P. 1255/ Buenos Aires/ Argentina

Hello All Maximum Rock N Roll (MRR) readers, well it's about time people got to hear about what's happening in the U.K.

Well I'll start by saying that Punk/ Speed/ Metal or whatever it's called has finally made some sort of impact on the U.K. Scene. Coming to mind of bands who are playing this type are HERESY, CONCRETE SOX (both on a split LP on Earache Records soon!), NAPALM DEATH (LP out soon on Earache Records), HELLBASTARD (demo out now), SACRILEGE (supposed to be having a 12" out, but are probably too busy appearing in metal magazines). Other releases which you should be informed of is a split LP from GENERIC

CHUMBAWAMBA

ELECTRO HIPPIES (Flat Earth collective records). Also watch out for an EP by H.D.Q. who have a 12" out on Endangered Musik and are planning to release an EP as well. CONFLICT are planning a new 7" of which Steve Ignorant (CRASS) will be appearing, doing some vocals. Of POLLOI who've gone through a bit of a bother recently have now gone through some line up changes, but they now appear on a NEW split LP with a band called THE BETRAYED which is on Oi! Records. Of POLLOI also have their own LP planned for the future on Endangered Musik.

Two other bands I wanna mention (as they have both been doing quite a few gigs and getting themselves heard of). First being RIPCORD who have a flexi out, look like having their own LP on Manic Records in the near future (look out for their new demo, it rips!!) Then there's DEVIATED INSTINCT who have 2 demos out at the moment but they are planning to bring out a flexi. Which should be worth getting hold of!

Onto something else now... It would seem DISORDER are no longer in the UK and are living in Norway (check out the split LP with Kafta Process) and also ANTI-SYSTEM have split up, which is a shame after hearing their last release,

NAPALM DEATH

which was their best, "A Look at Life" 12".

Onto U.K. venues, well not many really, I'd say only one regular punk venue that gets good coverage is in Birmingham, it's called the Mermaid it's a good place and has had some good gigs there!! Otherwise only irregular gigs occur aroiund the U.K. as it's very hard to set up. The only foreign band I know who are planning to tour the U.K. is B.G.K., and good luck to them. Anyway, if you are a foreign band or Overseas etc... maybe either of the following people could help: Dig/ P.O. Box 144/ Nottingham NG3 4GE (U.K.) or Daz/ 16 Cherry Orchard Av/ Halesowen, W. Midlands B63 3RY.

Onto something else now Problem Child Zine, the zine which I put together with a lot of help from various

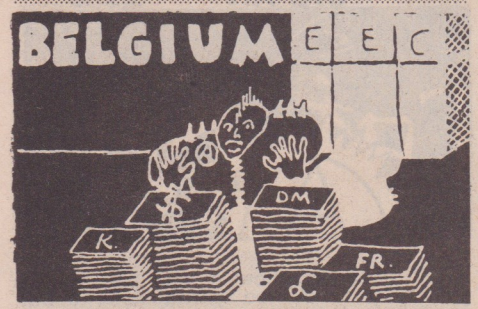
CONCRETE SOX

other people around the U.K. (thanx to them ALL!) Anyway it's an attempt at a bigger and more regular released zine, issue 6 is out now, it has 60 pages and costs $2 ppd from my address at the end of the report. Issue 7 will be out in March sometime! I'd be grateful if other zines/ tape & record labels can help by sending stuff for review etc... or if you just like to write then please do! Anyway

DEVERATED INSTINCT

I promise to do another report soon! ACTION NOT APATHY! Paul Problem Child/ 51 Yeading Lane/ Hayes, Middx/ UB4 0EN/ U.K.

P.S. I'd just like to mention CHUMBAWAMBA who are doing quite a lot of gigging lately and have now got an LP out called Pictures of Starving Children Sell Records which is great.



The amount of gigs in Belgium is high and still increasing and what's very special about them is that concerts with nothing but Belgian bands are well-attended and that the local bands get as much attention as the foreign ones. That, of course, is because of the increased quality of the local bands' music and performance. This is also the reason why a lot more vinyl comes out of this tiny country these days. These last months there has been an explosion of releases from Belgium bands:

CYCLONES Brutal Destruction LP which in fact should have been called The Destroying Brutality but Roadrunner didn't like that name 'cos it wasn't commercial enough, as wasn't the sleeve design CYCLONE originally wanted... HEIBEL Yeah, Everything's Great LP on Children of the Revolution Records from England. HEIBEL have a very large following. Just give their album a listen and you'll know why. The album sells very well and Hageland Records did a Belgium pressing. Maybe there's a U.S. label who'd like to license this one? HEIBEL can't do very many gigs these days because of the studies of some of the members but they still do enough live performances to satsify the people interested in seeing them live. (Pé has learned to play all the solos and that way they are going to do more gigs but without Steven. It's a loss but it's better seeing them this way than not seeing them at all.) Their live performances are intense showers of speed and power. Stagediving all over. The first gig after the release of the album together with C.P.D. and REPULSIVES drew over 200 people to a pub that can barely contain 100. Their mini-tour with Italy's UPSET NOISE was quite successful. (HEIBEL c/o Reynders Bros./ Havenlaan 17/ 3610 Diepenbeek/ Belgium)... XCRETA Patronizing the Heterodox LP on Punk Etc., the label that brought us ZYKLOME A and who's VORTEX - NO DEBT split album is almost sold out. This one (XCRETA) is a speedcore release with

CAPITAL SCUM

very good lyrics and with no genericness at all. They do their own thing. For the ones interested: almost no leads. They supported GBH on their Belgium gig. (I really wonder why all the gossip about GBH being rockstars, sexists, assholes... I had a really good time with them. They are great people and a great band). Punk Etc. is looking for a U.S. label interested in releasing XCRETA over there. (XCRETA/ Potaardestraat 28/ 1780 Teralfene (Affligem)/ Belgium)... DIRTY SCUMS released a followup to their Dirty Songs LP titled Full Speed Ahead and also an EP Martens *[our prime minister]* You Son of a Bitch. They have speeded up a lot and that sound sounds better on the record than live. If you'd still like a copy of their first album you'll have to be quick 'cos there are very few left.

EAR DAMAGE

(DIRTY SCUMS/ Driesstraat 2/ 8880 Tielt/ Belgium)... LA MUERTE also released an album with songs from previous 12"ers... CAPITAL SCUM have an album out called Chernokills on Hageland Records. Pies, their singer, is going to leave them in the near future unfortunately. (CAPITAL SCUM/ Schuurwaverstraat 42/ 3270 Scherpenheuvel/ Belgium)... Zelfkrant fanzine released a compilation tape with songs by 15 bands from all over the world. Local bands on it are HEIBEL, (3 songs not on the album), DEADLY SERIOUS (the local Beastie Boys), DAWN OF LIBERTY... (Zelfkrant/ Heidestraat 64/ 3538 Helchteren/ Belgium)

C.P.D. (COMPLETE POLITICAL DISORDER or CORRUPT POLICE DEPT.) are building up quite a reputation without even having vinyl out, they really shred! They printed T-shirts which have to be re-printed 'cos all of them are sold and people keep asking for them. They are also organizing gigs to get the money together to record an album. (C.P.D./ Baantje 3/ 9160 Hamme/ Belgium). One of their gigs with ANGUISH has been videoed but the tape won't be on sale 'cos they feel the price would be too high. It's a pity, it was a killer gig. Not

HEIBEL

only C.P.D. were great but also ANGUISH were highly appreciated. They dress up when playing live which makes them really weird. (ANGUISH/ Wilselsestwg 132/ 3020 Herent/ Belgium)

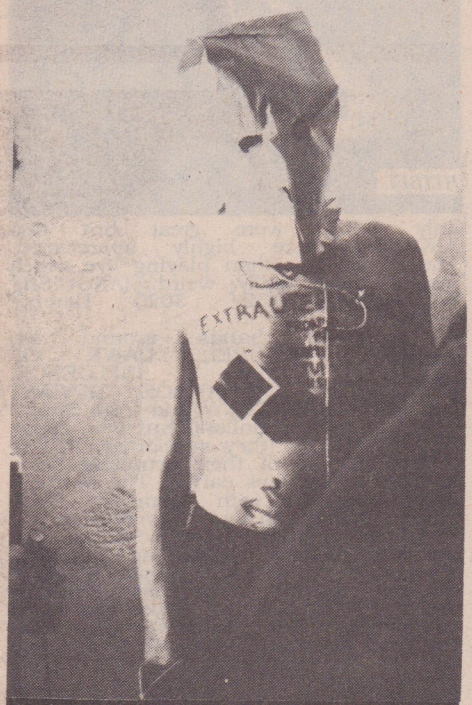
Promising bands around are TAARTJE AARDBEI, DAWN OF LIBERTY, BAD INFLUENCE, REPULSIVES, EARDAMAGE, DEVIANT GEDRAG, HATE CREW and from Sittard which is in fact Holland but who cares: SILENT ANGER (they supported GBH in Sittard despite of their drummer being knicked a few days earlier. The new one only rehearsed with them for three hours but they still sounded very good.

A lot of punks have picked up and are still picking up skating (including myself). I think more people would if the gear weren't so expensive. HEIBEL and EARDAMAGE even played at a skate competition last September. Strange thing is: it's one of the only sports you can do on your own and still it gets people together. Good news is that very soon now there will be decks made in Belgium (art by yours truly) so their price will be 1/2 of what U.S. decks cost in Europe. That's it for now from the land of french fries and over 300 different beers. If anyone would like to have more info, Belgium records (swapping, trading or whatever), if you want your band in my zine... write me! I also do art for records, T-shirts or whatever. And last but not least, I'm doing a radio show now so if you want your music played on the radio just send it in and don't forget to include some information on you and your band. LOVE AND SEX.
Stel/ Kempische Steenweg 30/ 3500 Hasselt/ Belgium

Tuscany- It's December 1986, a good opportunity to make a balance of

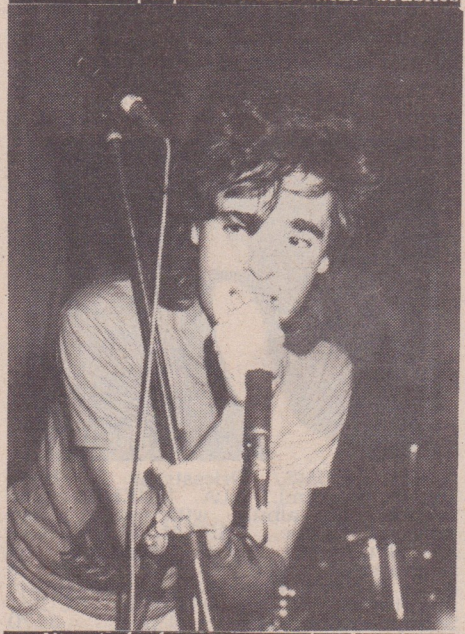
what's happened in the zone once known as GDHC. Yes, according to me, we can't say that GDHC exists anymore: the structure, the project, the information web that we all know as GDHC does not exist anymore. Victor Charlie (the club) is a dear, nostalgic but also far remembrance. As everyone probably knows it closed definitely months ago when police put the seals at the entrances of the whole place writing the last act of its tormented last period of existence. Belfagor Records is in a deadend with money and it has no records out after the I REFUSE IT! 12". GDHC, the fanzine, printed a 4th issue this summer but sincerely I think it was sort of a ghost issue; personally I was not able to get my own copy(!) and this can let you imagine how limited the circulation was.

When I was in S.F. in April I told the MRR crowd how disenchanted I was about how the scene and how people were depressed from the nothing-new-under- the-sun situation which was going on for months. Also I was thinking that it was a fragment which was international. Lots of people were tired of the generic hardcore and

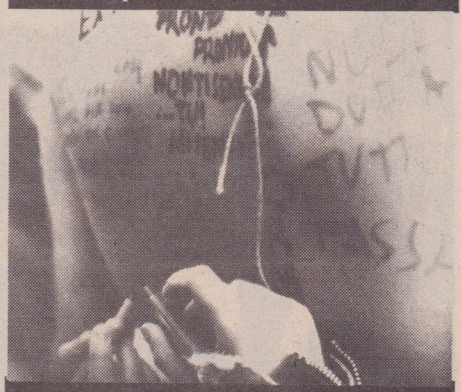


needed something new, but there were not new purposes and new bands were not as great as the old ones. It was a general feeling flavored with the same repression and the same chronic troubles (like the absence of venues) of always. Lots of people were oriented to the psychedelic 60's and, for instance, in Turin there are today lots of psychedelic bands (SICK ROSE and NO STRANGE are the most known but not the only ones) and it seems that the connections between the HC scene and the "neo- sixties" one (I hate labels, anyway...) are very narrow. (Zazzo, singer of NEGAZIONE, is a collector of 7" records from the Italian sixties... 'nuff said!); others joined the "mystic ritual" wave: Psychic TV, Current 93... you know and that Tesco Vee kind of stuff. Others continue in the binary of speed metal and so on... I don't know but I have breathed an air of research of something different out of the necessity of new approaches everywhere I did go. In Tuscany the old "historic" bands were taking different ways and, apart from CCM, who all of you saw touring the USA in summer, they all faced problems and split up. PUTRID FEVER was the 1st of the three Florence based bands which were practicing in the Borw Albizi practice room to split up. They added for a period a 2nd guitarist (Zarkosich of I REFUSE IT!, who was also the guitarist of BROOD - a legendary ensemble which was famous for its mythic first and last gig at the discipline venue years ago - and for Molfetta's band NEGATIV). But they were literally torn to pieces from internal and personal problems. Fefo, PUTRID FEVER guitarist, is currently living in the USA playing with Toxic Reasons.(!) Daniela, the bass player, is playing drums (!) with a band called OIL 13, which is a sort of crossover between industrial music and conceptual art project adding lots of white martini bottles. JUGGERNAUT split up when Marco, their guitarist, was called to join the army. They re-formed again some time later with a new guitarist, Frankie, and with a new name, BROKEN. Today they are a typical party band and Marco joins them for such occasions like above all, party nights to play for all night long, typical party songs like "Louie Louie", "Born to be Wild" or Hendrix repertory (Marco is a maniac Hendrix fan...)

Now a view of what's happened in Florence in the last 3 months; a sort of new air which has shaken the situation. We have found in fact a new operative center which joins a practice room, a camera obscura, a center of multi-media events and realizations, and the headquarters of Belfagor Records and Distribution. It's not like in the past a social center but, involving activities like the above mentioned, it is rather an operative center where we prepare and practice our activities. A big activity is actually put on by the multi-medial center called Pat Pat Recorder. In the last three months they have organized a series of very interesting performances and a show on the "hardcore imagery" featuring 'zines, flyers from all around and from the early times to today, and all this not in the boring attitude of a museum but as a lively thing. The greatest 'zine that night was Ninnt, a guy who usually plays saxaphone with NEGATIV, who was going on with a mask on his head, naked with a polaroid fixed on his skin with a safety-pin. There was a soundtrack recorded before, and the lyrics were something like "I'm hearing you. Are you hearing me?" and people wrote with brushes

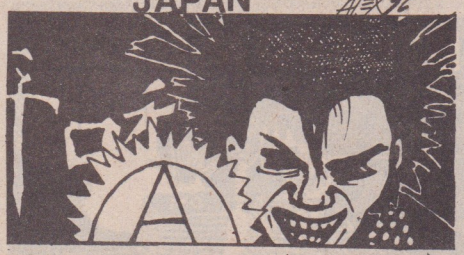


on Ninnt's body... He was the first living fanzine in history I think, and he had also a title which was Extravterina 'Zine. It was great. Out from Florence, in Livorno there are a couple of good new bands: BO BO BIJOUX and UNS, and a great neo-psychedelic band from Siena called PIKES IN PANIC - they have a 7" EP out but even though the record is pretty good, they are lots better live, producing lots more power. From Pisa of course CCM are still the most energetic band around, we all hope to see their album, recorded in the USA during their tour, out as soon as possible. (Probably you will see the just called Tuscany return with the contemporary realization of Cheetah Chrome LP and I REFUSE IT!/ ULTIMA THULE split LP) but there are LANCIAFIAMME and SENZA STERZO too. Anyway CCM are arranging now the things for a European tour in 7 different countries which will leave in February or March, as soon as the record is ready. What more? In Pisa there are also a couple of not so bad psychedelic bands born on the ashes of the band called USELESS BOYS, their names are LIARS and BIRDMEN OF ALKATRAZ, this last one, lovers of Roky Erikson, have a couple of 12" available.



I can close with a curiosity about a former STAZIONE SUICIDA member. Their singer Picchio is currently arranging to put on the scene a personal work with his lyrics and music by Richard Wagner. That's all, only a couple of lines to say sorry to all the people who wrote me in the last months and never got an answer. I'm sorry but working, studying, playing and living leave no time at all. Hope that what you can read here will compensate for my lack. See you,
Stefano Bettini/ c.p. 18104/ 50100 Firenze 18/ Italy.

JAPAN



I remember how it was just almost yesterday I was so enthusiastic about the skate thing invading Japan's punk scene. Well now it seems that it has turned into the latest fashionable sell out, just another new clique in the already divided scene here. Or perhaps it was just my good ol' imagination. I hope so...

ROSE ROSE put out a new disc called Skatehead 88 and did a gig to sort of introduce the new record. And, of course, the small but growing skate population showed up, almost half of them foreigners like myself. Plenty of

DETROIT

"suicidal" gear, "Thrasher" t-shirts and all. Anyway, about this particular gig, point a) perhaps it was my imagination, but I could feel an "us vs. them" atmosphere in the audience. That is, the skaters versus the rest. Perhaps LAST BOMB could feel it too, since at the end of their set they started kicking members of the audience, and one got bloodied after a guitar hit him in the head. It might also be notable to mention that the crowd didn't give LAST BOMB too much of a reaction. Still, violence sucks.

SIC

Speaking of violence, GISM is back! With more "Anarchy andViolence" but I digress.

Later at the ROSE ROSE gig, with LAST BOMB, REZIST and SIC (yeah!) they (ROSE ROSE) helped pay for hospital bills of some audience members with one other band, LAST BOMB excluded.

Point b) ROSE ROSE are simply fucking great and deserve the support of all, skater or not.

Did I say that GISM are back? Yes I did, and yea they are! Despite the band's metal tendencies, I still like this band, although I know that Sakevi (vox) goes a bit overboard at gigs, attacking members of the audience one-on-one and things like that. But that's their trademark, right? Funnily enough though, off stage Sakevi is a really nice person. So who am I to judge?

In other news, CORRUPTION OF PEACE are trying to get back together, only the drummer is holding out.

THE LOODS changed names to LOUD MACHINE, with back-to-back gigs at the Shinjuku Loft, one night, THE LOODS last gig, the next LOUD MACHINE first gig... same members and all, just a new name.

From the mailbox: Too many people asking why so many Japanese never respond to letters written. Well, shit, I don't know.

Also from the mailbox: a few people want to know less about corporate interest in Japanese punk, and want to know more about any bands and/or people in the scene here with ideas and actions. Well, there isn't much, but I'll try to cover some of it, that is, all I actually know about it. First off, from Osaka, there is HONEY DEEP WET, a band heavily into animal rights. The main thing that puts people off about this band is that they seem to have this sort of "dothisdothatthinkthisthink-that" attitude about them. Got it? Preach- ing! I can admire, and agree with their ideas, but not their "holier than thou" preaching shit. Lyrics are one thing, actions are stronger, but bragging about and shoving it down other's throats is a let down. A real turn off. Anyway it seems since people can't really have a good time at their gigs, fewer and fewer live clubs book the band. I didn't know that "having a good time" is what punk was all about, but your average Joe shmo is expecting some entertainment for his or her money when going to gigs. But then agian, too many clubs are in it all for the primary purpose of making money.

Doll magazine seems to be taking a more serious edge to their reporting of various bands, ideas/actions, etc. and is sort of mirroring MRR here to an extent. They still have glossy hype and all, but are taking a more hard-lined

members of LAST BOMB & BAD LOTS

edge to reality too. I'm starting to like this 'zine more and more now. At the same time, I'm really starting to dislike others like Takarajima and Fools Mate.

Let's see, the band REAL are working with HONEY DEEP WET more and more, but don't preach as much as HDW. REAL have always taken a serious view towards what's happening in the world and some amount of action towards it too, so...

Newcomers to the scene here, WAMPAKU JUNKIES have decided to put on a protest gig for free in Harajuku and asked SIC to play. We said o.k., but still aren't quite sure of the details concerning what it is we are protesting. It has some- thing to do with a new law being considered by the government. Excuse my ignorance, but I really didn't know the details of this proposed law. It seems to have something to do with written or spoken opinions against the government, policies, politicians etc.. Sound drastic? Yes, it sure does sound drastic.

Let's see, the band SIC gained a singer, John Dunmire, which brings personnel up to five. And since my own criticism concerning the corporate takeover of Japanese punk is so strong, we will naturally be striving to keep

KENZI

door prices down, do it ourselves whenever possible, and beware of being used, ripped off, exploited etc. Even though our lyrics won't contain much deep shit, look for the message in our actions, and just come to our gigs to feel good! Have a nice time! We're human beings just like you, so how about some communication?

Barry Evans says "Hi" to all in Berkeley. He's in Japan and you're not!

Anything else? Well, it turns out that Captain Records is not being run from UK Edison as I said in an earlier report. By the way, the people at Edison have "no comment" after reading my previous insults.

But what about Captain records? That "indie" (their words) is run from Takarajima magazine, which is outright owned by the Seibu corporation, with holdings in real estate, department stores, train lines etc... Some indie.

Off the subject for a bit, down in Shinjuku, I saw a restaurant called "My Dung", I shit you not!

One thing of late I've noticed is many bands playing gigs with no supporting bands. The aforementioned GISM gig, KENZI, GASTUNK and the like either want more money out of it

GISM

all, or refuse to support smaller upcoming bands. Either way, it seems strange to see a gig with no supporting bands. I really feel that any and all gigs show at least one young unknown to help them gain exposure.

The band DETROIT are looking for a new singer now, and musically they really seem more metal edged than at first. Maybe that is at the heart of their difficulties in finding a new singer. Still, with song titles like "Dog Fuck" and "Cock Sucker" I can't really see anyone in his or her right mind really desiring the job. Get back to hardcore, can the dumb lyrics, and I'd really like the band once more.

I guess that's about it for this time, thanx for listening and all. Would anybody else be interested in writing these Japan reports once in a while? I know there's so much I've either missed or can't keep up on. Bye!

Roger Armstrong/ 1416 Midorigaoka/ Zama-shi, Kanagawa-ken 228/ Japan

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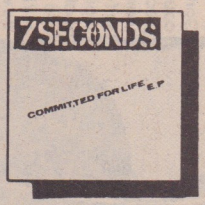

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Interview of the band L'ATTENTAT from Leipzig, German Democratic Republic. This interview was made by Lük (from Ukrutnost Tapes, France) in Leipzig, East Germany. Thanx to Eddy Basset (from Cacadeshnikov zine, France).

MRR: Let's begin with a boring question: when and why did you get the incentive to form a band?

L: We band musicians are long-time friends and before being punx we were listening to music in "Woodstock-style", reggae, etc. and wanted to DO something instead of sittting the whole day at home. What we were able to do was play music, so we decided to form a band and to play punk cause we found it good.

MRR: Why the name L'ATTENTAT?

L: Our name is L'ATTENTAT first for the provocative side of the word. We are pacifists but we want to shock, to halt people who don't understand us. There is also for us a big background behind this name, as the Commune of Paris in 1848 for instance...

MRR: Can you describe your music?

L: We don't want to label our music; the main thing is not playing "77" or "hardcore" but why one plays and how one acts.

MRR: Why are you playing music? Do you honestly believe that music is the best way to express the ideals you present in your lyrics?

L: Nowadays young people don't read much, but are hanging on music, have idols and all this shit, so if you want to express ideas, you can of course spend a night discussing with someone, but if you want to reach a lot of people, music is a good medium, not the only goal, but a good start.

MRR: What are the activities of the band members, apart from the band itself?

L: In the GDR, it's like everywhere in the world: we work to make fat and rich a few people who have the power and the money. But we work for our minimum money to survive. We are not the guys who'll attack old ladies to rob their retiring pension.

MRR: What are your ideological influences?

L: We don't have strict ideological references: we are open to all opinions and info which come to us, either from anarchists, communists, from the Party, from old people, from the youth, from "normal" people, we listen to everything, without pre-conceived ideas, then we take from it what seems to us to be good...

MRR: Your musical influences? What does 1977 represent for you?

L: We like all the bands which don't play for money,and are good and honest people. 1977 for us was good because it made happen so many good bands, activities, fanzines... without the Sex Pistols, for instance, there would have been nothing. So we refuse to say they're shit and so on, for in '77 it was good to do what they've done, even if now it isn't up-to-date anymore. We must learn from the past mistakes, to avoid them in the future.

MRR: What about the political and social situation in East Germany?

L: It's a totalitarian government. Socially, the situation here is simple: a minority is exploiting the people and making a lot of money, building villas for them and so on, and we tell this in our songs. But we know that elsewhere in the world (like in Africa) people are suffering still more than us, so we don't complain.

MRR: Is there a strong political and social influence in your music?

L: Our music is a REACTION to the political and social situation.

MRR: So do you consider yourself a political band?

L: It's impossible not being politi[illegible]whatever

train. We had problems with the cops (State Security) who have forbidden us to play, but never mind, we continue.

MRR: Has national service (military or civilian) affected your lives? How are conscientious objectors accepted in society?

L: Here there is no civilian service. Everybody HAS to go to army: there's a kind of military service without arms, where you must wax generals' shoes, build some barracks. But we, members of L'ATTENTAT, refuse totally ANY service. In GDR we are this year only 53 who do like this (out of 18 million inhabitants), but we support each other. It is very important that people in every country do like this, refusing to serve their country. There are no big risks, at most, the prison, but this isn't grave. During Hitler's times we would have been shot, but now there is no risk being killed, so we must do it.

MRR: What would you suggest if you were asked to take someone for a visit of Leipzig with all the places worth seeing: record shops, gig places, clubs, squatts or other collective houses, fanzines, radio shows, good places...

L: In the GDR, the only places to gig are churches. About bars or clugs, we don't have the right to go in. For instance, with a couple of friends (2 girls) we once entered a bar and the waiter refused to give us a drink, and said we had to go out quickly. We refused and insisted. He continued to say "Go away!" so we said we wanted to meet the boss. He said no, and suddenly huge bouncers came and began to beat us violently, even the girls, and then arrived the police (Volkspolizei = People's Police!) that the waiter had called and the cops said bouncers were right. Then we were all taken to the police station. You must know that here, as well as in West Germany, it is a GERMAN country and there is a neo-fascist strain which is growing among the population. For instance, people saying to you in the streets: "All punx in the gas chamber!" or "Back on the wall and a bullet in the head!". When you hear this you realize. Even the cops are like this. They beat you without any reason in the street because you are different, and nobody moves. About radio, newspapers, EVERYTHING is controlled by the State. There is in fact only one radio and one newspaper because all contents are the same. Record shops? They have only "made in GDR" records, official shit approved by censorship, disco, rock, variety. The only record label here is the state label "Amiga". There are a few squats in Leipzig (in other cities quite nothing), for here are quite a lot of freaks. But if too many people come in the squats, the police come and beat the people, take them into prison. We live in a squat and were already in prison for it, but we came back into it. All houses here are black or grey, completely broken, like in '45, no difference. Everything is dirty and old. About fanzines: first, there are no copiers for the people, but if we would really want to make one, it would be possible on photo paper. We don't want to do one for we would go from 5 to 10 years in prison and we say a fanzine is not important enough for such a risk. There were already a few good demonstrations here with 200-300 people, punx and freaks, with tracts distributed, but we don't do a lot of these for it's very risky too.

MRR: What do you think about Anarchy concept and the punk movement today?

L: For us, anarchy is not painting some @ everywhere, neither an ideology, for one must be very careful not to simply replace the ancient system by another one. For us it's very simple things of everyday life: free concerts, discuss with freaks like brothers, people meeting together and living friendly together. The punk movement at the origin was OK and then everything turned down, people thought only to drink and music, fashion, etc. But since two years everything's going much better; people act, for instance militating for vegetarianism, against vivisection, demonstrate against bombs and all, and this in the whole world, it's very good.

MRR: What is your view of the present world?

L: We think it's not all saying that Reagan and Gorbachev are assholes. They are perhaps with their counselors 50 in each camp, and we are millions of people. We have to act all together for a better world. It's not good saying "no future" and drinking, self-destroying. We WANT a future. We have to work together, form a solidarity chain, all people making good things everywhere, never mind if they are punx, freaks, etc...

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L: No, we don't like Leipzig, it's a dirty shit town. Nothing is done for the environment and if you try to do something they put you into prison. We cannot compare with other places for we don't have the right to go out of the country, so we don't know how it is elsewhere, but here nevertheless, one can do NOTHING.

MRR: Can you describe the musical scene in your area and give me some news, some names?

L: There are very little independent bands: most, whatever they play, rock, blues, disco and so on, go to a censorship commission which decides if they can play or not and if they can, they earn money and play in official concerts; their lyrics are controlled by censorship. And if you don't do this, officially you don't have the right to play. Concerning the punk scene, so, independent, the band PARANOIA from Dresden have split. Our singer, Bernd, is in West Berlin and waits for us to come out too. A friend is now singing with us so we can continue to play. Our singer, before going out of the country, "bought" by West Germany, was one year

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MRR: The Berlin Wall has been standing 25 years now: have you something to say on this?

L: The wall is now 25 years old and we think it isn't time anymore to say it must go. It is there and won't go away. It is a symbol above all for the GDR because in fact the country is totally closed everywhere. The question is: why a Wall? Nevertheless we think it wouldn't be good to reunify Germany again because it would give again a "Great German" fascism and very strong. Why is there a border between France and West Germany? Between Canada and the U.S.A.?

MRR: Are you anti-Soviet? Why?

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MRR: Do you have contacts with some West German bands?

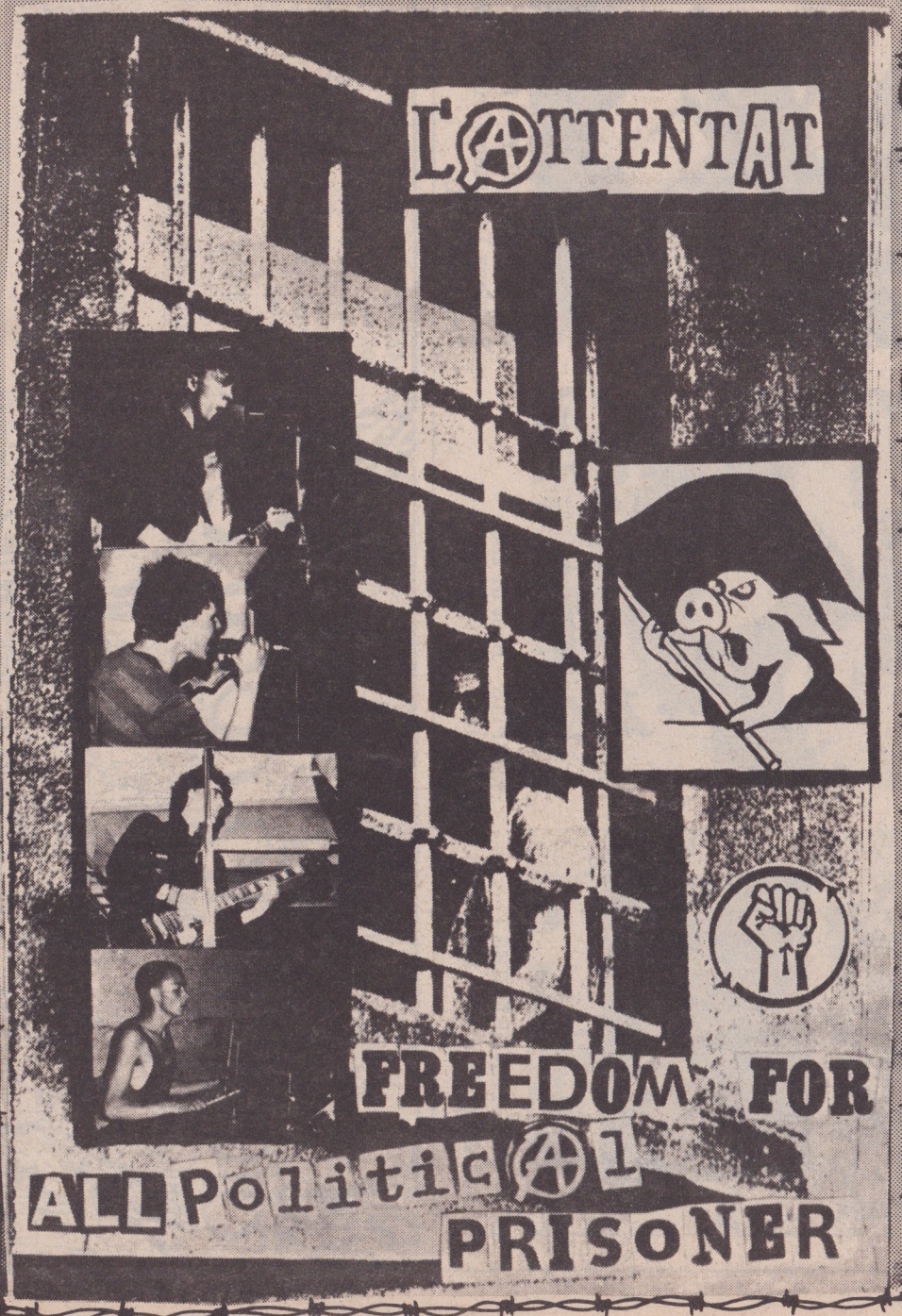
L: Yes, we have a lot of friends there. And a few bands have already played in GDR: for instance, EA 80, PORNO PATROL, THE REST, DISASTER AREA...

MRR: Do you know SAU-KERLE and ZWITSCHER MASCHINE? What do you think about these bands?

L: The real name of SAU-KERLE is SCHLEIMKEIM. ZWITSCHER MASCHINE were intellectuals, some "artists", people taking themselves for very important and were looking at you from high. It wasn't a punk band and doesn't exist anymore. SCHLEIMKEIM drink a lot, don't organize anything, and more, break everything in concerts. A lot of people don't go anymore to their concerts, and one can add that their record is out on AGGRESSIVE ROCKPRODUKTIONEN, a label which exists only for money...

MRR: What is the gig situation in East Germany?

L: Officially: no concerts. We have a little possibility to play in the churches, but we need to discuss a lot with the priests because most of them don't want punx in the churches, they think we are fucking idiots. In fact, there's only 2 or 3 priests who are OK. In the good years, there's perhaps 10 concerts, the bad ones, maybe 2 or 3 for the whole country. Concerts are always free, for most of the people are going 300 or 400 kilometers to come and have to pay for the



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MRR: Have you any concrete plans for the future? Do you want to leave East Germany?

L: Yes, we want to leave East Germany. What we want also to say is that you must understand that when you've been active during ten years in the GDR and that you haven't succeeded in any plan, you're getting destroyed. We want to make still a very lot of things and, when we'll one day be out of the GDR, we hope we'll meet a lot of friends in the West with whom we'll be able to do a lot of good acitons. We want to continue to play a lot, make gigs and so on, when we'll be out, but not only music. (and all of these for little money, money isn't that important.) We address a very friendly "hello" to all concerned people, may they be punx or anything if they are good, and hope that in time more and more bands will cross the borders of their countries and will travel to meet the others. SCENES HAVE TO MIX TOGETHER.

DISCOGRAPHY OF THE BAND: one "live DDR" cassette available from Röbi Zöllinger/ Stauffacherstr. 145/ 8004 Zurich/ Switzerland. Contacts in GDR: L'ATTENTAT c/o Imad Abdul Majid/ Willi-Bredelstr. 16/ 7030 Leipzig/ DDR (East Germany). KEIN TALLENT c/o Roy Eichel/ Krümel/ Zionskirchstr. 26/ 1054 Berlin/ DDR (East Germany).

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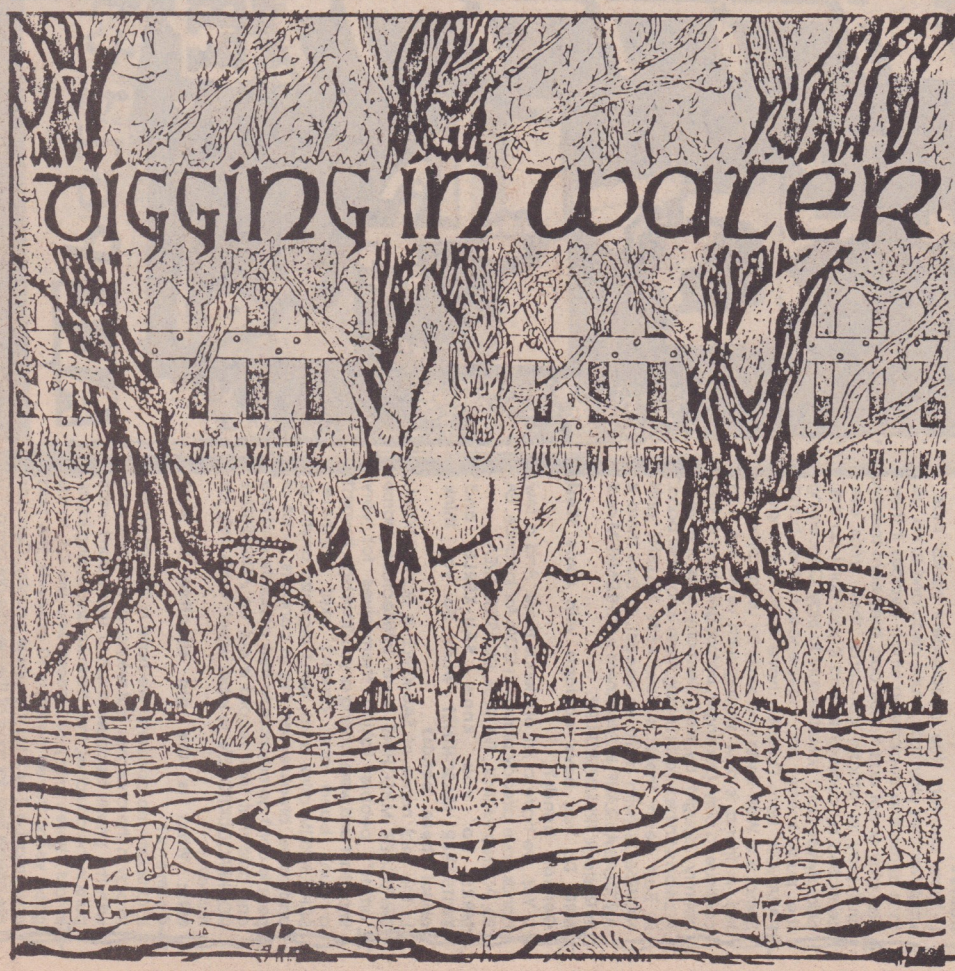

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ENGLAND

Photo by Helge Schreiber

HERESY

HERESY are the latest rave in the new crop of vital hardcore bands from England; with their friends THE STUPIDS, DEPRAVED, CONCRETE SOX, they're spearheading the fresh, new, radical bands of hardcore on this side of the ol' pond.

HERESY play in a variety of styles, from ultrafast shredding songs in the vein of D.R.I., to more obviously speedcore influenced material - all delivered on stage within a manic whirlpool of intense, positive energy.

Originally a 3 piece, the band now consists of: Mitch (ex-SACRILEGE) guitar, John (ex-CONCRETE SOX) vocals, and original members: Kalv - bass and Steve - drums. The following is an interview, conducted by me (Dig), with Kalv and John.

MRR: Most people will have heard of HERESY through the flexi you released last year. It received mostly great reviews in the world HC press - are you pleased with the reaction?

K: On the whole the reaction the flexi got, baffled, bewildred and stunned me really. The sound on it turned out to be ridiculously bad, full of crackles and hisses, which shouldn't have been on it. My first reaction on receiving the 3,000 flexis was one of immense disappointment and if we didn't stand to lose so much money I would have gladly incinerated the whole pressing! That it went down fairly well in HC-speedcore circles was a real surprise to us - Steve and I hate it intensely due to its abysmal sound quality - the actual recording, though done on a very shoestring budget was fairly clear and more listenable than the way it turned out after pressing onto a flexi. One of the best and most realistic reviews I read described it as sounding like a vacuum cleaner meets a road drill; great! That's precisely what it sounds like! Looking on the bright side, the flexi sold out quickly and got the name around.

MRR: You've done 2 mini European tours and soon embark on a 3rd. Give us your impressions of the European scenes. I'd say you feel more at home on the continent than here in the U.K. Why's that?

J: I was extremely impressed by the bulk of the German, Dutch and Belgian scenes, particularly by these 2 fundamental factors: the organization and enthusiasm. I think that's what sets those scenes apart from England, which is itself continually improving. Those trips certainly broadened my outlook, we visited some great places like the Emma and AJZ Bielefeld. The organization and work involved is phenomenal, it really gives you a great feeling to play at those venues. England could really benefit from ventures like that.

K: Like John, I too was blown away by the cooperation among the scenes on the continent. It's unfair to generalize, especially as we were only there from 2 1/2 to 3 weeks, but the impression I got was that people were much friendlier and more motivated than their U.K. counterparts.

J: I don't know about us feeling more at home there, because I don't want to ignore the good things that are happening here - it certainly influenced me to try to capture that feeling of enthusiasm, energy and effort and merge them with the political consciousness that we already have in the U.K. scene.

K: Yes, the quality of the bands here at the moment is good. As far as I'm concerned RIPCORD, DEPRAVED, STUPIDS, EXTREME NOISE, GENERIC and others, are up to the standard of the best in the world, but, on the whole they receive very little support. There is a drastic lack of good underground venues for hardcore bands and too few people willing to change that situation. Gig turnouts are unpredictable. Many bands are lucky to get their expenses paid.

MRR: How do the members of HERESY get on on a personal basis? CONCRETE SOX appear to be your "brother band" (you've toured, shared gear and appeared on a split LP with them, etc.) - will this continue? Ever feel that people might confuse HERESY and SOX as virtually the same band?

K: Our outlook on life and tastes in music are near identical which is lucky really - new guitarist Mitch is the ideal replacement for Reevesy, whose dedication to and interest in the scene was always lacking. Now we're all 100% into the energy and the music we play, which is essential for a good, happy working environment. For a time (October dates in Holland/Belgium) John and I played in both HERESY and CONCRETE SOX and we also play on both sides of the SOX/HERESY split LP. But shortly afterwards, John left the SOX and Les re-joined them back on bass.

J: It's pointless to be involved in a band with people you don't get along with or have little in common with. Now that no members are involved in both bands, it will get back to a suitable level of cooperation between us. I personally have drifted apart from the SOX on a social level, because being in the SOX was the main thing that bonded us together.

MRR: Give your opinions on the current state of the U.K. hardcore scene, and how HERESY fits into it? Do you think the scene deserves more coverage in papers like Sounds, N.M.E., etc?

J: At present it's both interesting and annoying. There are many great bands, zines and people here but still something is lacking. Maybe it's the sheer diversity of not only the hardcore scene but the entire independent, punk "offshoot" scene. In the U.K., the hardcore population is only a small percentage of the very diverse indie sub-genres evolving from the original punk explosion. Whereas, on the continent, there seemed far less polarization and diversification, resulting in a seemingly more unified scene. Obviously the scene deserves more press coverage than it's presently receiving, but the press is mainly only interested in trends and fads, so until it decides that hardcore is trendy nothing much will happen.

K: I'm not sure if coverage in the N.M.E., Sounds type weeklies would help it at all - what is good about the present situation of hardcore here is that everything is run by the genuine fans themselves. Mass coverage of hardcore in the weeklies would throw it into the limelight and consequently record biz sharks and promoters would spring up all over the place (this seems to be happening in the N.Y. scene right now).

MRR: Since the world hardcore press will be reviewing your output on record etc how about turning the tables and giving your comments on mags like MRR, Flipside, Thrasher, etc.

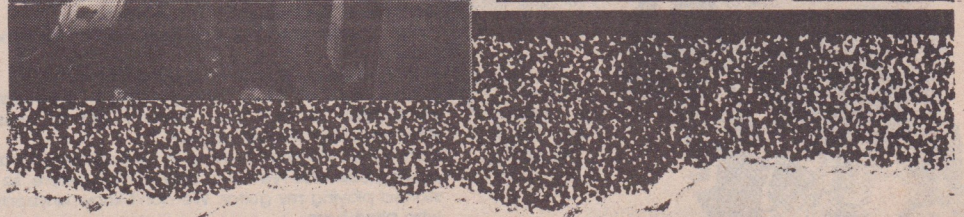
J: The world hardcore press is pretty wide ranging

musically and idealogically there is something for everyone. Flipside often seems a little unchallenging when interviewing bands and could benefit by being a little more critical, particularly when dealing with "controversial" bands. Thrasher, aside from the odd interesting band interview, has little interest for me because I'm not really into skating that much. As for MRR, more Jeff Bale! His input was so informative, accurate and well written that it is sadly missed by me. Apart from that, it's still pretty strong and consistent after all these years and the layout has greatly improved. Trust, T.V.O.R. AND Subculture are all great examples of zines that mix music with social and political issues to great effect, aided by killer layouts and presentation.

MRR: HERESY have a lot of appeal to the new wave of speedcore/ hardcore metal audience, is this something you outwardly promote? How do you view the fact that hardcore and speedcore bands are currently gaining acceptance in previously H.M. only mags? Are HERESY part of this "crossover"?

K: In theory, I think the idea of the punk/metal crossover is good - I particularly thought so about 2 1/2-3 years ago when the scenes started to merge on a musical level - I guess I had the romantic vision of metal bands being influenced by the intelligent/political outlook of the punk scene. Years later nothing has really changed except the punk scene has been damaged by the rockstarist, regressive elements of the metal genre. I think bands like EXCEL and THE ACCUSED are really cool, combining hardcore energy with metal-influenced riffs, but staying loyal to hardcore and down to earth in their outlook. I guess that some of our songs have speedcore beats and riffs, but on the whole, I'd think of our music as being hyper-fast hardcore thrash. We play music that we enjoy, and I don't really mind who it appeals to, providing it isn't racist/ moronic/ dickheads who turn up at gigs only to fuck things up for others.

J: As for hardcore bands getting publicity in metal mags, as long as there is no compromise made to the standards of the metal thing, and hardcore bands keep their integrity intact, I see little wrong with any sort of coverage, metal or otherwise.



MRR: What do you think makes HERESY distinguishable from the countless other fast thrash bands in the world today?

J: I think it's the sheer speed and intensity of HERESY's music that makes the most impact and also the effort we put into playing live that, maybe, distinguishes us. I feel that Reevesy's input into the band, particularly his lyrical style, was somewhat unimaginative. With Reevesy's departure, I am now writing the lyrics and we will be moving away from generic themes like war etc. to more socially based viewpoints.

K: We're presently trying to diversity things a little trying different angles on the lyrics especially, and also experimenting more with the music. The addition of Mitch and John has improved the band 200%. Our most recent recording is one side of a split LP with CONCRETE SOX, the sound and vocals are a great improvement over the flexi, even though those songs are themselves now old we should be recording an entire album's worth of brand new stuff sometime in the spring. In the meantime you can contact HERESY at either of these addresses... Kalv/ 5-13/ Victoria Centre Flats/ Nottingham/ NG1 3PB or John/ P.O.Box 144/ Nottingham/ NG3 4GE ENGLAND

SOUTH DAKOTA

DISSENT

DISSENT was formed in late 1985 and its current line-up has been together since June of 1986. Expression of dissent is the basis of many of our freedoms. It is the basis of change, the basis of the reactionary process, the basis of our individuality. DISSENT is a reaction to the world we live in.

DISSENT is: Troy Zoller - vocals, Bob Baker - guitar, Les Nelson - bass guitar, and Todd Smith - drums.

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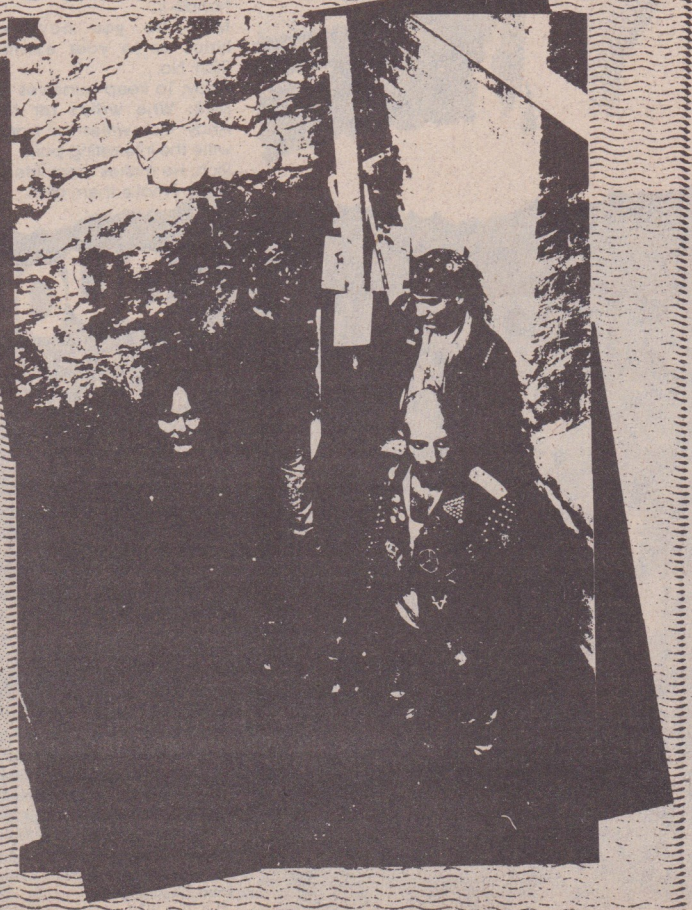
Abe Lincoln

Warfare stimulates the economy, more military jobs.
Less of a chance for peace as they lead us into war.
Increased government jobs, no chance for small business to thrive.
Armed forces pave the way to success, as they control our lives.

Brainwashed into patriotism, by a government of the rich.
Protecting their economic interests, third world peoples waste away.
Big Business running the country, corporations steal away
the rights of minorities, the rights of you and me.

A so-called government of the people, for the people, by the people,
for you and me.

Make a mockery of our constitution,, all our rights are stripped away.
We hope for peace but, we support a nation ready for war.



CANADA

NOTHING IN PARTICULAR

Interview by Steve Beaumont

Nothing in Particular (no initials please) is a group of very strange guys forming a unique trio. Consisting of Andy Ford (electric guitar), Rich Carter (vocals and acoustic guitar) and Tom Perry (drums), the band hails from the frozen Toronto suburb of Scarborough and has a sound reminiscent of REM with an edge. This interview took place on College Street in downtown with the mournful rumble of the streetcars in the background. Tom was unfortunately absent.

MRR: How about some background?

Andy: I've lived next door to Richard all my life, well actually all his life because he's younger than I am. But I got ousted out of No Mind last January so I had nothing to do, so I called Rich and we started playing together for something to do. He had never played in a band so we just...

Rich: We played around in his bedroom.

Andy: "Screwed around in his bedroom" I think is the term.

Rich: And we got Tom in April, our drummer.

MRR: The obvious thing that's peculiar about you is that you haven't got a bass. How did that come about?

Rich: When we were playing in his bedroom, I was playing bass and I've never played bass before, so I started playing my guitar. We don't know anybody who plays bass...

Andy: ...that we can tolerate.

Rich: So we never bothered.

Andy: I don't think we need one now. The way our songs are structured, we're fine without it. Of course, that's just my opinion.

MRR: How would you describe you music?

Rich: Better than what we've heard lately. (laughter)

Andy: Well, it's the type of music where you have drums, a guy who sings, an acoustic guitar, and an electric guitar. That's about as best as I can say.

MRR: Somebody described you as Hüsker Dü without a bass.

Rich: Ohhh no!

Andy: If you want to think that, that's fine, as long as we get the popularity that Hüsker Dü has, I can handle it.

MRR: Do you have any purpose to your lyrics or to your existance?

Rich: No.

Andy: To keep ourselves amused.

MRR: Who writes for the band?

Andy: Rich writes the basic parts of the song and I write the interesting parts.

Rich: He makes them listenable.

Andy: I make them alive.

Rich: And Tom plays the drums.

MRR: So there's no big message to the music?

Andy: Don't walk barefoot on broken glass.

Rich: My position is that there's someone taking care of that. Someone's worrying about that already so I'm not going to worry about it.

Andy: I've got better things to do.

MRR: Is that what the name is all about, Nothing In Particular?

Andy: No, the name means exactly what it says.

Rich: It was either that or Adequate At Best or Tone Deaf...

Andy: We don't play anything in particular, we just play whatever comes out of the ends of our fingers. We don't want to sound like anyone and we don't want to look like anyone.

MRR: How about inspirations?

Andy: Early Cheap Trick. I like TSOL...

Rich: I like REM.

Andy: Ya, REM, The Replacements, those hip, cool, groovy bands.

Rich: I'm starting to dislike REM, the people there are getting real faggy, they're starting to sway at the front. (laughter)

Andy: Anyone sways at our show...

Rich: We're gonna shoot them. No, we're gonna stop. We're just going to stop and leave.

MRR: Any plans to record anything?

Rich: Yes.

Andy: We've done, for our own benefit, an eight track tape. We engineered it and produced it all.

Rich: In our basements.

Andy: In our respective basements and there's 13 or 14 songs on it.

Rich: I don't respect your basement though.

Andy: Well, I don't respect you, but will you respect us in the morning? That's the question. In February we're planning on doing it again, so hopefully we should have 13 or 14 more songs on that tape. It's just basically so we can hear what we soundlike and maybe send it off to various independent companies just to get our name out.

MRR: Closing comments?

Andy: I'd just like to say that I was impressed with the crowd tonight...

Rich: They didn't leave, usually they leave.

Andy: They didn't give us things.

Rich: Last time they gave us a chair...

Andy: Or ashtrays, or a glass. Usually they give us things overhand because we're not hardcore enough. I guess we have nothing shattering to say except Hi Mom.

Rich: And bye Mom.

Andy: And we'd like to thank you for this interview.

Nothng in Particular want lots of mail. Write them at 6 Britwell Av/ Scarborough, Ontario, Canada M1P 3S9

YUGOSLAVIA

QUOD MASSACRE

Formed in 1983, the line-up has been changing since the start and nowadays it is: Rile (guitar, vocals), Mario (vocals), Boris (bass), Kristof (drums), and Mare (rhythm guitar), and me, Guido, the 6th member as manager. Rile is doing army service at the moment, but is going back home in March and is committed to the band.

QUOD MASSACRE has done only 15 gigs, but they were all well-organized ones. They played twice in Gorizia, Italy, and once in Zagreb. The Italian shows turned out well, mainly due to Ennio and Fabrizio who organized them (Guys, if you're reading this, get in touch!) as well as helped distribute the NPT comp tape Zaubliena Alternativa. So, after hearing that tape, many Italian punx came to see Q.M. live, and amazingly, they were even singing along in Yugoslavian.

On to the lyrics: they don't directly concern politics, though they do indirectly by dealing with life's problems, personal feelings, etc. No one 'cept me is a vegetarian, and none are straight edge.

The band has an excellent demo available for $5. We're also looking for a record, so if you can help, write us. I can send you a 4-song studio demo with some live tracks and info as well. Actually, we do have a secret: Subcore in Seattle offered to put out a 7" in May, but we'd like to appear on other comps/EP's/LP's/tapes as well.

We're also planning a mini-tour of Europe in the summer, so again, if you can help, please write to the address below or call 38/11/182-854.

Just want to say that we're into making big money and are much more into it for communication, friendship and unity. OK! Stay wild!

Gvido Obradovic/ Strahinica Bana 43/ 11000 Bepgrad/ Yugoslavia

Quod Massacre
The Ideals request
an end of a human race
Someone wants more
with a gun in his hand
After the death of people
around him
It's somewhere inside him
making him peace
in the name of God
and in the name of society
The democracy's growing
amongst the blood of innocents
Quod Massacre
Quod Massacre
Quod Massacre

BELGIUM

CAPITAL SCUM

We're into writing about Social Reality. We try to get ideas across but we don't wanna force people to swallow them. Everybody has to think on his own and everybody should be free to do what they want without hurting anybody. We voice our opinion and we hope others will do it too. So, if we have the same opinions life will go easier and unity and strength will have a chance.

Side by Side

Anger is boiling in our blood
they've done too much, it's enough
We're tired of crawling in the mud
we shall fight, cause we are tough
What do you feel
what do you see
We're on your side
together we'll fight
Withdraw is no solution
we want more and more
And if we can't win
we try to even the score
Side by side
we will fight
Can you feel the tension
between us and them
We shall do an exertion
again and again

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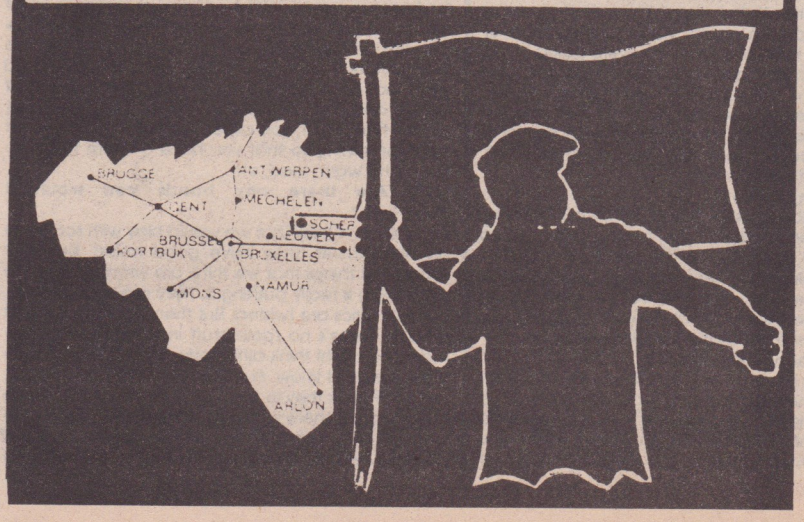


CALIFORNIA

Tonya sits and watches TV
Tonya thinks that I am crazy
Tonya is so beautiful in a way that's not adult
Murder sells, sex sells
no one knows and no one tells
Tonya's mind was pure and clean before
she turned on that machine.

BOMB

BOMB was formed the day after the US bombed Lybia. Despite this coincidence, we are not a political band. We are not apathetic people but our lyrics are more concerned with passion and the sort of foggy precision in our world view.

Happiness abounds in cryptic fields
where the muse is cheap, she'll
sleep with anyone.
Where children have nice names,
and privates run the wars.

The passion I mention is not the classic 'boy meets gurl,' or even 'gurl beats boy,' although those do pop up occasionally.

Sugar frosting on a time bomb.
Ticking, shaking my teeth
the drain is near
another dance my dear?
And to error is who man?

The members of BOMB are Jay Crawford, Michael W. Dean, and Rich Famous. Sometimes Maxine or our eleven year old neighbor, Tonya, will join us for a song. We have played in a lot of bands. The only ones you may have remotely heard of are AIR TIGHT GARGAGE, BABY OPAQUE, and FIFTH COLUMN. Rich once auditioned for PIL, but was turned down becuase Lydon didn't like the way his drum kit looked.

Uttering, shuddering laughter,
a cry you score on a knife blade cut
no more magic in a plastic world
the underworld awaits for a view up your skirt

My personal view of music is that it's just something I do, just one of the things I can do. I try hard not to label myself a 'musician', but lately the thougth of using our loud, pretty poisons on many people has beocme an overwhelming obsession. I set up our 1989 tour in my head this morning during my corn flakes.

Paralyzed by your embrace, I
scream.
Scream prayers for yesterday.
You really are what you eat.
You're a big fat cow following
your bologna gun
down any dark street.

Dave Bock engineered our album at Hyde St. Studios. It is being pressed now and is set for April Fools day release.

All these things that I lie about
seem to make the boy inside a lesser man.

In April, we three plus our road person Darryl, are going to jump into a station wagon with our equipment and slog out a 30 say, 30 date tour of the US and eastern Canada.

I'm sick.
I'm sick from nicotine and sugar
and working all day long and lack of sleep.

Tour dates will follow in this magazine.

Copyright 1986/1987 BOMB

If you are a D.J., please write on your letterhead. Too many bogus requests in the past.

Borrow one more buck
buy one more beer
come see my band BOMB.
Good night goddammit!

Interview by Walter Glaser

MRR: Why did ATTITUDE ADJUSTMENT break up?
CA: We broke up because we were having musical and personal differences.
MRR: Why wasn't this band called A.A.?
CA: It's not the same thing. This is A.A. plus more.
MRR: How is C.A. different from your previous bands?
CA: First of all, there's three people trying to do everything in this band, which is good and bad. We get twice as much done, we're not arguing about who is the leader, it's a democracy-type setup, which is good.
MRR: Is it similar to your previous bands?
CA: Musically, there are different influences. Musically, it's a mixture of all the bands we've been in before.
MRR: Why the name CONDEMNED ATTITUDE?
CA: We merged together, and we felt that the name made more sense than any name we had ever used, like Condemned was too vague, and we couldn't use A.A. 'cuz they're still around. A.A. didn't break up; Chris, Rick and Andy left the band. The name makes sense to us. C.A. is a question, not a statement.
MRR: Do you think people are gonna say "Gee, CONDEMNED ATTITUDE is just people from A.A. and C2D so let's go see 'em"?
CA: That's not why we did it. Hopefully, in a month, people will come see C.A. and not even think of the prior bands.
MRR: What kind of band is C.A.?
CA: Musically, a mesh of everything we like. Some people might call it punk/metal. We just think it's a combination of all the best music.
MRR: What about lyrically? Would you say you're a political band, a joke band, etc.?
CA: We're just aware of the world. The lyrics don't deal with one thing, they deal with what's around us. We're not trying to be put in categories, we're not left or right. We like to stay neutral as far as lyrics go. We may talk about what may be considered a "peace punk" topic but then the next thing you know, we have another song that has to deal with street life, maybe standing up for something you believe in instead of being a pacifist, and getting our ass kicked for our beliefs.
MRR: What makes C.A. special or stand out from other bands?
CA: We have a cute bass player! We like to think we're all individuals. Our views are different from others, but, of course, we're going to rehash things people have talked about before. We have to believe we're different.
MRR: What do your lyrics deal with?
CA: Emotions, war, street life, daily problems around us that we feel and see. They don't deal with Satanic rituals. Everything has to do with reality. Dreams, too.
MRR: Does the whole band write the lyrics?
CA: Yes, it's everybody's ideas. Everyone will come up with an idea and one of us will finish it off and put it together.
MRR: So the whole band stands behind the lyrics?
CA: Everybody feels what we sing about. Let's put it this way, one member never finishes a song by themselves. Keith will come up with a couple lines, Andy will come up with the rest, Rick will come up with a title maybe, etc.
MRR: Who writes the music?
CA: Everyone except Andy.
MRR: Influences?
CA: We listen to everything from Beethoven to Jean Michel Jarre to hardcore. The world around us inspires us to write songs, people around us who piss us off about their attitudes towards playing music inspires us to play to a different crowd, like HM attitudes. We listen to a lot of metal, but I wouldn't want to be in a metal band because their attitude toward people and playing music is the wrong attitude. If you want to be specific, it's mostly HC bands, a few of the newer metal bands, and a lot of old metal like the new wave of British HM. That had a heavy impact on us.
MRR: What are some new wave of British HM bands?
CA: Blitzkrieg, Holocaust, Angel Witch, early Iron Maiden, etc.
MRR: What is more important--music or lyrics?
CA: A combination of both because a lot of people listen to the music first, then they listen to the lyrics, and find out what the band is talking about. They complement each other. The lyrics are pretty important, but we're doing this for fun so we like the music. It has to have good music to put any lyrics to because no one just wants to hear lyrics.
MRR: What is the worst thing about C.A.? Something you really have to work on, etc.?
CA: We're perfect! The worst thing is that we're starting from scratch again. We're starting all over again which is hard. We knew we were going to do that and it's something we'll have to overcome, and hopefully people will start liking us for what we are, not what we were. The worst thing that could happen is people labelling us for the bands we were in prior to this band, because we're not A.A., we're not C2D, we're C.A., a whole new band.
MRR: Anything else?
CA: We want to play shows and just be out there so people can see us. Right now, people have heard the name, but haven't seen the band. We have to establish ourselves, but we want to put out records, tour around the world, etc. We feel like we're saying something when we do that. We want to get our message across to as many people as we can.
(Talk goes to bands "selling out")
Bands have to have money. It's OK to play shows for $20, but if you've come a long way...We put a lot of time in this band, it's like a job. We think we deserve a certain amount of money. There's a point where you can get too much money. The bigger you get, it doesn't mean you're selling out, it means your opinion is getting across to more people. We think that's good. On the money side, what you do with the money is up to you. We don't plan to buy out Ferrari just cuz we got a lot of money. We would take care of our basic needs first. Right now, we barely have any money...
MRR: Do you think you'd ever come to a point, after a while, where you'd ask for $2000 guarantees and if they couldn't afford it, you wouldn't play?
CA: We wouldn't say something like that but there's a point where our product is worth a certain amount of money because the person who is taking it from you is going to make a lot of money. It's not like we want to make a lot of money, we want to earn what we deserve. We want to make what we can do to continue what we're doing, basically. To go on a major tour and give those people the killer show, you need a certain amount of money. We all work, but that gives us enough to eat and that's about it, and taking care of our basic needs, repairing our amps, etc. If you want us to go on a major tour and come to that city, it's going to take a couple good shows that pay good to get up there. We're not going to try to act puritanical and say we're not going to use the money for things normal people would use it for. We've played shows for free a lot of times, we paid $10 to play a show the other night. If we had to play a bunch of shows and we got $2000 a show and no one could see us cuz it was too expensive to go to the big show, if we had a way of playing a smaller show for free, we would. We're not into charging a lot of money to get in, but we expect to earn what we deserve and we think certain bands deserve more than others. Bands that have been around for 10 years that are still playing small places ask for a lot of money and people think they sell out, but if you put all that time into it, you expect something out of it, at least something so that you have a warm place to sleep and warm food, etc.
MRR: Are there any bands you wouldn't play with?
CA: We don't think that we would play with someone like Skrewdriver. They have good music, but they sing about things that we think are wrong. The white pride thing is really pushing it. They play good music, but their lyrics are twisted. But then again, in their 1st albums, there's no racist stuff in them. If we knew them, we might think differently. Maybe they're nice guys, we don't know. But from what they sing about, we don't think they're the nicest fellows to blacks. In other words, there's probably very few bands we wouldn't play with, because we understand a lot of people's views. We're not going to go around

saying we'll only play with straight edge bands, or any other type of band because that gets back to labelling things, and then we would be labelling ourselves, and we're not going to do that.

MRR: Would you guys play a metal show?

CA: We try to stay away from it a little, but there's nothing wrong with it.

MRR: What if you were offered to play a show with Slayer and it was $14 to get in?

CA: We think we would play, I don't see anything wrong with it. Let's put it this way, we want to get across to people as much as possible and those people are the kind of people that normally wouldn't have the guts to buy a punk album. They wouldn't even know that bands like us exist and they might find that they like the music so we're willing to play a show like that to enlighten a few who might not buy our record, but it is a rip-off, of course, but what are we going to do, sue the promoter? We won't play the show, and that's it. If they payed $14 to see Slayer and we opened up, they would see a good band if we played. Plus, where would Slayer be playing? At the Oakland Auditorium? How many punk bands are going to play there, and would we ever get on that bill?

MRR: Would you go on a major label?

CA: We would do it because we think the more people you get across to, the better. Warner Bros. controls the music industry of the whole world, they do. They stretch beyond America, England, etc. From what we hear, that's the truth, but that's to get across to as many people as possible. Some people may call that selling out, but who else is there to balance that out? Is there another Warner Bros. that we feel is good? We don't know if they're bad, but we know a lot of the money they make, they can invest in whatever they want, and we may not agree with that, but look at the smaller labels. I've heard Music For Nations was started by the guy who started the Oi movement who invested in Combatcore. If you get down to it, everyone's got their hands in something.

MRR: If you sign to Warner Bros, what if they started to control lyrics and music?

CA: We wouldn't sign to a label like that. That's the point where we would say "We sing about what we want and we write songs how we want." If it comes to that, you could leave the label and be sued. We wouldn't get ourselves into that if we could help it. Anyone we went to, we would make sure those situations wouldn't happen. They do happen, but you have to work around them. At this point, there is a market for the kind of music we're playing and record labels will realize that and they won't try to change your style. We can't say we support major labels but if you buy records on major labels, there's nothing you can do about it if that's the only way they're available. We'll buy a Husker Du record if that's the only way we can get it. We'd rather get the promo for free, but what are we going to do? A lot of smaller labels are financed by major labels, like we heard Death Records gets a lot of money from major labels. What do you do there? Trace the roots down to someone who tries to help you out? It's getting to the point where there isn't someone helping the independent bands, but you can always leave the major label when the contract expires, then you can go back to the independents, or you can start your own label. We wouldn't sign a contract for 9 albums to Warner Bros. Because then you're sucked into the thing where you have to do what they say because they paid you a lot of money. It's not going to influence our music. We're doing what we want to do and that's the first thing we stand for, money or being "famous" won't change that. Especially since we all write lyrics, there's no way it's going to change all of us lyrically or the way we feel.

MRR: Anything else?

CA: The last thing we want to say is we've only been together 3 months and if you want to know more, check us out later when we start putting out albums. I think we have a lot to say for so short a time and we have a lot more to say, we just have to learn the right structures for saying it.

2 stamps to PO Box 210625/ SF, CA 94121

CONDEMNED

Crucified System

Dragged to the cross by a corrupt politician
Time to die, an American tradition
Screwed to the cross by society's system
Time to die as the war machine victim

Crucified system (2x)

People dying for what color they are
Suffering in a country so close yet so far

Crucified system (2x)

Corporations killing for money
Children dying, not so funny
Pollution thick and disgusting in the air
Politicians building bombs, they don't care

Crucified system (2x)

ATTITUDE

SOUTH DAKOTA

Exploding from the bowels of the Midwest - Martin, South Dakota, came an anonymous noise. Infact, it was ANONYMOUS NOISE. ANONYMOUS NOISE (which relocated to Rapid City, South Dakota) was the fumblings of Paul, Dave and eight other nameless musicians and was the forerunner for the now world renown $N_xH_xC_x$ (although not many people outside of RC South Dakota have heard of us). Together in its present line-up for only two months $N_xH_xC_x$ consists of:

Paul "$1/_2$ Man $1/_2$ Nipple" : bass
Dave "D_x Sludge" : drums
Pat "Big Daddy-o": guitar
Todd "Tennesse Woody Weaver": vocals.

We are already scamming on some hot vinyl action while still cranking out hot new tunes daily.

$N_x$ot for $H_x$uman $C_x$onsumption, $N_x$igerian $H_x$ippo $C_x$rossing and N_xo $H_x$ope $C_x$hurch are just a few examples of what $N_xH_xC_x$ can mean to you. $N_xH_xC_x$ stands for any word combination beginning with the letters N, H and C (according to Grover on Sesame Street).

We play an uncompromising fast-n-heavy sound occasionally likened to that of a frustrated heavy metal band. This does not bother us though, as long as we enjoy what we play. One thing is for sure, you will either hate our music or strongly dislike it.

Individually we all differ on thoughts and opinions, but generally we try to portray a positive outlook. But if you piss us off, we'll write a song about you.

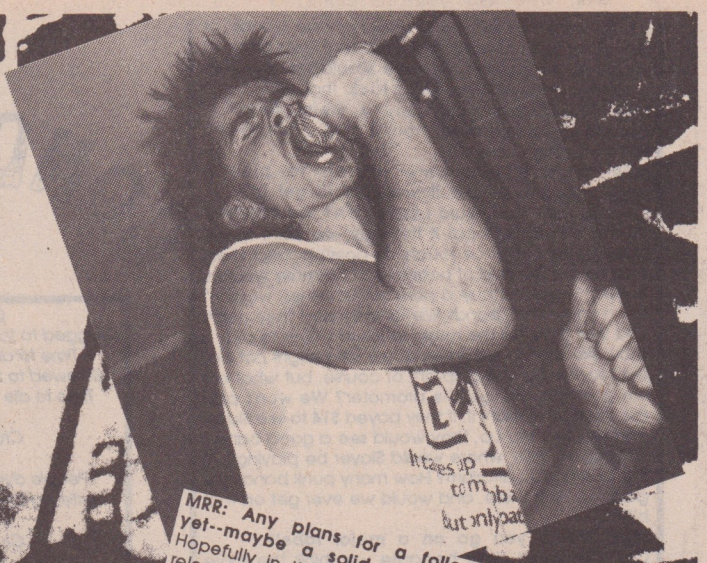
Please write us because no one in this town will talk to us. Send for flyers, medium quality demo tape ($2 or 50¢ + 60 minute blank), handmade t-shirts (send white shirt + 50¢) or anytheing else. Send us food, too.

Peace, unity, toast and damn the torpedos.
XXX OOO
$N_xH_xC_x$

$N_xH_xC_x$ House/ 318 1/2 Colombus St./ Rapid City, SD 57701

ENGLAND

RIPCORD



MRR: Okay then, let's say I know absolutely nothing about RIPCORD--explain who you are, why you started the band, what you're all about, etc...
RIPCORD were formed in late '84 with John on drums, Baz playing bass, Malc guitar and Jim on vocals. This line up lated until August 85 after recording our In Search Of A Future demo (see review MRR #32). A couple of months later Buz joined on vocals and Steve on Bass, Baz switched to guitar and John on drums. This is till the present line up (Dec '86). The band was started so we could play thrash as opposed to the plodding '77 style of other bands we were in before. Our songs are written about important subjects which we all believe strongly in and forming a band is a really good way of expressing our views/opinions.

MRR: Any plans for a follow up release as yet--maybe a solid record?
Hopefully in the summer of '87 we're hoping to release a split LP on Manic Ears Records of Bristol, UK--a new label set up with a killing release already out, Chaos UK/Extreme Noise split LP. Check it out. The other band isn't known as yet but hopefuly it'll be an American band, so any bands reading this who might be interested in getting heard over here get in touch. We'll probably have about 15 tracks on it so look out for ads/flyers.

MRR: Do you think your ambitions/aims as a band have changed at all since you started?
Yeah, we think our aims have changed over the past year because when we started, the idea of releasing our own flexi would of never crossed our minds. But seeing bands such as Heresy release a flexi and going on people's reactions to us when we've played gigs inspired us to release a flexi, which is a good move for any small band wanting to get their name/message across.

MRR: What releases have you had out apart from the flexi EP--and are they still available?
We've got two demo's available for anyone who's interested. West Coast Thrash demo which was recorded in Febuary '86 and contains earlier versions of some of the flexi tracks and some others. Also, our most recent demo recorded in November '86 which is all new tracks. Both these demos are available by sending a tape and postage to one of the above address.

MRR: I know that a few, if not all of you, work--does that cause any difficulties with the band regarding practicing/gigging, etc.?
Three of us have got fulltime jobs, Steve's a bodywork fitter, Buz works in a warehouse and Baz is an electrician, and John is unemployed. The only difficulties we've come across is playing gigs in the weeks which are really a lot of hassle getting time off, etc. We've no trouble rehearsing as we practice at weekends and most gigs are held at weekends as well.

MRR: What things do you write song about? Give a few examples of lyrics and stories behind each...
Bux is a strict vegan so quite a few of the new songs are aimed at the moral and physical wrongs of animal abuse. The rest of the band unfortunately have no moral depth in that area although we all strongly oppose blood sports and vivisection.

Prisoners (Bux '86)

Prisoners of humanity, blood for money, blood for vanity/prisoners of scientiful lies, abused so that you can paint your eyes/as you gloss your lips an animal dies/over 100 years of imprisonment, millions of pointless experiments/victims of your ignorance

The band's against the use of drugs so we wrote "Drugshit". We were influenced by the trendyness surrounding the use of drugs in Weston-S-Mare, the town where we live. All our songs are our personnel opinions/points of view on various subjects and we are not preaching to people what they should and shouldn't be doing. We are not straightedge and are all partial to the odd drop of ale or two. Another topics/areas we feel strongly about and have songs about include apartheid, skateboarding, nuclear war and the fur trade. "Armchair Critic" was written and dedicated to the people in Weston-S-Mare who've slagged us off for our beliefs and style of music.

MRR: Do you involve yourself with any other activities outside of the band and working, ie: direct action, zines, etc.?
Bux has just started up an animal rights group in Weston-S-Mare which will include leafletting, hunt sabs, marches, direct action, etc. Baz will be releasing a photozine similar to the MRR photozine of all British band so contributers are welcome so get in touch.

MRR: Why release a flexi EP as opposed to a proper solid record?
We released a flexi as opposed to a solid vinyl release because at the time we were unheard of and also in need of gigs and thought a flexi would be a good way of getting across to people. Flexi's sell very cheaply and more people are likely to buy one as opposed to a 7" vinyl record. Pressing flexis is cheaper than solid vinyl and also easier and cheaper to send mailorder.

MRR: How's the flexi been selling to date (Dec. '86)--has there been a favorable response to it?
The flexi's nearly sold out, so if any one who's reading this wants a copy be sure to write soon. We originally had 2,000 flexi's presssed and there's been a good response to the flexi, people writing to help distribute it who we can't thank enough for helping us out, you all know who you are. We've also had a good response with people writing from Europe and America which is really encouraging for us if we ever decide to go abroad in the future. It also lays good groundwork for when/if we release a solid vinyl record, the one main fault with flexis is being the bad quality sound reproduction.

"DRUGSHIT" (JOHN)
I DON'T WANT YOUR FUCKING SHIT
I DON'T WANT NO PART OF IT
PUMP THAT CRAP IN YOUR ARM
BELIEVE THAT IT DOES NO HARM
OFF YOUR FACE - HIGH AS A KITE
FUCK OFF & DIE, YOU FUCKING SHITE!
DRUGSHIT, DRUGSHIT - I DON'T NEED IT (x2)

MRR: How did you all come to hold the beliefs you have right now? Were you influenced by other bands?
We would say that nearly all new UK acts were influenced sometime by early Anarcho bands not so much Crass but Conflict, Subhumans, etc, who put a lot of thought into their lyrics, having very strong beliefs. But this style of music certainly isn't influenced by UK anarcho bands. The thrash definitely comes from the early U.K. 80's bands (Discharge, Chaos UK, Disorder, etc) and also from US thrash bands. Our lyrics may still be covering the same subject as these earlier bands but they're still really important topics and need to be covered--as nuclear stockpiles increase and vivisection still goes ahead.

MRR: RIPCORD have a 'typical' UK thrash orientated sound, a sound that particularly seems to stem from the now infamous Bristol area (ie; Chaos UK, Disorder, Onslaught's early stuff, etc)--is there something in the water down there or what?
We certainly didn't go out of our way to sound like these bands. It's probably down to seeing these bands so often in Bristol over the past few years. You tend to get influenced by the way bands play/construct their songs. Out of the three you mentioned we would say that Chaos UK were the main influence. It could be the cider in the west country which is a potent brew.

MRR: How long do you think RIPCORD will last? Can you see yourselves still going strong in five years time?
An awkward question to answer as things have only just started for us. We couldn't really say, we could split up tomorrow or we could last to the 1990's. We'll just have to wait and see!

MRR: I've noticed a lot of pathetic people glue sniffing at gigs in the UK recently; what's your opinion on this and other goons of 'drug taking', drinking, etc? I personally feel that people don't go to gigs anymore for the ideal, etc.--they are all too out of their heads to even hold an intelligent conversation. Would you agree?
In your question you mentioned glue sniffing. To be honest, the only glue sniffing we've seen was in a London gig we played. There certainly isn't nowhere near as much sniffing as there was a few years ago. People have realized that it's bad for you. Some people don't seem bothered about the bands, they pay a £ or whatever then just get so smashed they fall asleep and totally miss the gig. It's off putting because we spend a lot of time and money on the band. The least they could do is listen to what we've got to say.

MRR: If you could play with any band in the world (past or present) who would it be and why?
Baz, John and Steve all agree on playing with Discharge ("Fght Back","Hear Nothing See Nothing, Say Nothing" LP era) as we never caught them live , it would be well manic. Buz said he wanted to play with Stiff Little Fingers in their earlier days as he likes them.

MRR: This space is yours to say what you want to the world...
Thanks to those who've supported at our gigs, everyone who helped us with distributing the flexi especially Shane (Manic Ears) who is helping us with our LP next year. Anyone wishing to contact us for any reason, tapes, stickers, flyers, etc...send S.A.E., I.R.C. to one of the addresses below. Finally, a big thanks to Paul May for this interview and showing interest in the band.

RIPCORD

RIPCORD c/o Baz/ 8 Yew Tree Park/ Congresbury, Nr. Bristol/ Avon BS19 5EP/ UK

CANADA

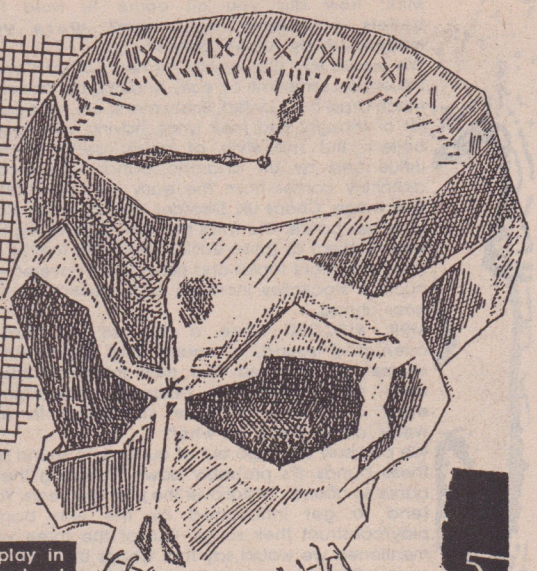
DESPERATE MINDS

Two and a half years ago, DESPERATE MINDS (then DESPERATE MINDS STAGNATION), were a little garage band with big ideas. Only just learning how to play their instruments, they experimented with different sounds until they began to grasp one of their own. At that time, it was Sandy Lawrence on vocals, Sean Chikara on guitar and Kim Holowaychuk on drums. Lacking a bassist, they played their first show backing up D.O.A. at Cariboo College in Kamploops. They picked up Sash McKinnon as a temporary bassist for the Deep Creek Music Festival, where they came close to being beat up by bikers preaching "Harley Fuckin' Davidson". Sandy left the band to go to India for 6 months and Gary Chiba became their bassist while joining Sean on vocals. With the addition of Tim Chiba as a second guitar and a new-found energy, DESPERATE MINDS hasn't slowed down since. With a good number of shows behind them, they have progressed faster than most people expected. Their energetic and emotional tunes are always crowd pleasers; their lyrics portray their frustrations, hopes and disappointments. The band doesn't believe in pushing their ideas on anybody, simply presenting them. Perfecting their music isn't what they're striving for, but communicating--being able to laugh at life, and keeping an open mind, even if you think the other guy is wrong.

DESPERATE MINDS first 5 song 7" EP is out now on Chikara Records for $3. For T-shirts ($6), records, information etc., write P.O. Box 971/ Kamloops, BC/ Canada V2C 6HI. Phone (604) 374-5178.

Take a Look Around (Chikara)
Wishing yesterday would change
So tomorrow, it could be the same
The blade that once carved the lines
Bent, it's catching up from behind
But I remember there was a time
When your heart it was as close as mine
Our hearts, they were as close as theirs
But now I wonder if they were even shared

WEST GERMANY



MANSON YOUTH started when ZERSTORTE JUGEND broke up. That means summer, '85. We are: Yvonne: Vocals. Finne: Bass. Uwe:drums. Tom and Sepp: Git. The interview was done in October 1986 by Sepp, Tom and Petra (thanks Petra, for making all of this possible).

MRR: You played in a lot of different bands, they all broke up.

MY: The groups we played in before broke up because the members didn't really belong together and we always had a lot of trouble inside the band.

MRR: Do you think that MY is a group that will exist for awhile?

MY: Ya, but we've got one problem with Yvonne. She's really busy with Combat Not Conform and is only able to practice and play gigs with us when there are no dates with C.N.C.. But we want the others to continue with MY for sure, because we're really good together. We have the same taste in music and think we can do a lot more with MY.

MANSON YOUTH

MRR: Here in Berlin a lot of musicians play in two or three bands. I think that is really hard to stand. Would you play in other bands as well?

MY: That's right. A year ago each of us was playing in different bands, but we stopped this (except Finne, who is playing with No Allegiance). I think it's better to put all of your ideas into one band. We had a talk about this and decided that MY is number one for all of us.

MRR: A lot of people think that MY has a positive mental attitude, because of the lyrics (and Yvonne's silver disco Dr. Marten's. Ha ha ha). What do you think about this?

MY: Yvonne is into that and that's okay with us. We think everyone has to go his own way and decide what's right for themselves.

MRR: What's your way?

MY: We don't know too much about that stuff. Our way is playing guitar, drinking beer and having fun without telling other people what they should do. We laugh about all those guys that think they have the only 'know how' and always want to tell other people that they are wrong.

MRR: What things are the most important for you when you're making music?

MY: Playing together with the band.

MRR: What are the next things you want to do?

MY: We want to make another record and play more live gigs. It is difficult for us, however, because a lot of times one of the bandmembers is not around. That's the reason that MY is sometimes like a session band that practices often with a lot of different people. But this may be the way we (Tom, Sepp, Finne and Uwe) will find the best constituition.

MRR: is it a problem for you to play with members from other bands?

MY: Sometimes it's fun to play a session (special thanks to Heiland for singing some gigs with us), but on the other hand it's really hard for us when we have the chance to play a gig and one of the bandmembers is into other fucking stupid things and we have to search for somebody else.

MRR: How did you get the idea to make a split LP with HOA?

MY: We're all HOA fans and they offered to make a split LP with us. We liked the idea and so we did it.

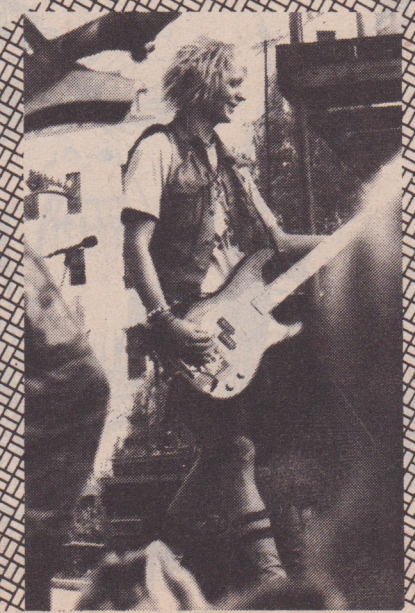
MRR: Why did you call the band MANSON YOUTH?

MY: There is a song from Genocide with the chorus 'Manson Youth are all of us". At first we thought it was a funny name, but after I read the biography of Charles Manson by Ed Sanders, I was really insecure about the name. I like all the hippie stories about travelling around the country in their bus, but I don't like the death-cult and racism of Charles Manson.

MRR: Does that mean that you want to change the name of the band?

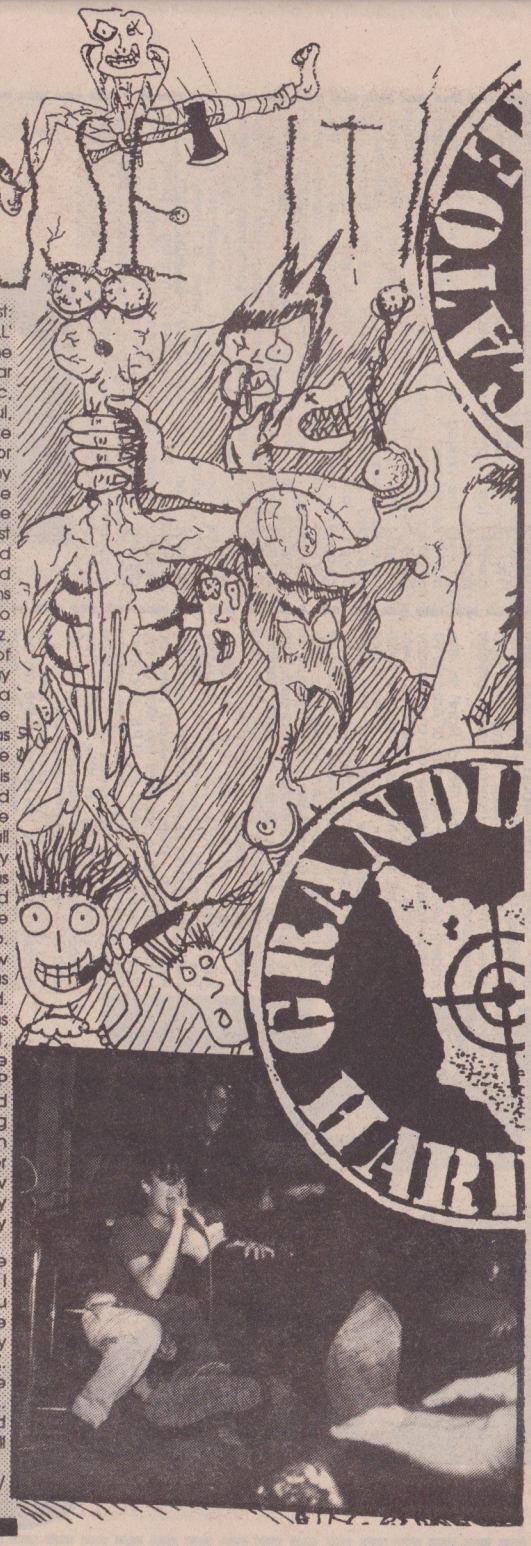
MY: Why? Yeah, we want to call it "Bukowsky Youth" or "Jimi Hendrix Youth".

Now MY found a singer that stays with them; his name is T'Schiffre and he fits in the group well. They also changed the drummer; now Keans (before 'No Allegiance' and 'The Rest') is playing. Write c/o Petra Ostertag/ Pfuelsta 5 / 1000 Berlin 36/ West Germany.



ITALY

I REFUSE IT



After Sandro joined CCM we got a new bassist: Fernando (formerly of STATO DI POLIZIA, CULTO DELL' OCCIDENTE, OVERLOAD...) but we didn't solve some basic problems. In fact we passed about one year playing with demotivation, tasting all sorts of music, making great sessions, releasing reggae, soul, rockabilly songs but without the capacity to make anything concrete. It was like everyone goes for their own way without the ability to synthesize any single idea in teamwork. We lost lots of time before making decisions to make something concrete again and when we decided it this summer we lost the practice room. At that point we were supposed to tour the UK in September but we were a band without songs and without practicing for 3 months and we canceled everything. We spent that time to talk and to analyze the inner problems at last. Boz, the guy who played keyboards and the craftsman of I.R.I. noises, chose for his own personal way producing, all by himself or, in the early period with a band called LASHTAL, great sort of ritual meditative music meets ethnic sounds from all around. Boz has one of the greatest musical sensibilities I know. I hope that, as I heard, someone will press a record with his music written for LASHTAL because it is a sort of food for thoughts. Anyway, as he admits, it was impossible for him to live together with I.R.I.; impossible first of all because he told us clearly "I do not want to play rock'n'roll anymore" while we were R'n'R oriented as never before. Also Walter left I.R.I. for another band (a sort of jazz-rock outfit) called CUDS, so only me and Zarkosich were present of the old line-up. Vipera, formerly of PUTRID FEVER, was the new drummer, and Marco, formerly of JUGGERNAUT, was the 5th I REFUSE IT! and the 2nd guitarist in the band. This new I REFUSE IT! line-up is the one which has recently toured the U.K. playing in Newport, Birmingham, and different times in London. While we were in the U.K. we also recorded a side for a split LP which will present us and ULTIMA THULE (the band which toured with us and where is currently playing the former STAZIONE SUICIDA drummer who is living in London for years and whom is also the drummer for BIRDHOUSE, a Stooges/ Radio Birdman type hot new English band.) This record will feature at last a very good sound quality and a different sound probably unexpected from I REFUSE IT! old listeners.

I'm particularly glad about it (which will be called "Mind the Gap") because at last after 5 years I have found an optimal way to sing in Italian... But you will hear and understand what I mean when it will be out in March (probably), produced and released by Russ of Wales label "Inward Collapse" in the U.K. (while Belfagor will print and distribute in Italy). We are looking for contacts for a possible U.S. printing... Eventually, write a line. Also, I.R.I. will appear with old tracks on a couple of compilation albums which will be out in the U.K. for Inward collapse and C.D.R.

c/o Belfagor Records/ CP 18252/ 50100 Firenze 18/ Italy

ENGLAND

ELECTRO HIPPIES

We are a group of individuals from the North West of England, who came together a couple of years ago through a love of fast, intense hardcore/metal, and a need to use the band to try to get over our own way of thinking, which is:--be happy, but be aware, and if you can change something for the better, no matter how small, do it

The past history and present line-up are irrelevant, as it's what we say that counts, and, while we have lots of fun and smile/laugh a great deal on stage, the leaflets we have produced and our lyrics show that we are aware and do care and are trying to inform people that life is NOT a bowl of cherries, and change CAN come about through an individual's own actions. We do not preach or try to force our opinions on anyone. We can't force you to listen, all we ask for is a chance to communicate. Talk to us, we'll listen and learn, as should others, just because we may disagree, it doesn't make either of us wrong...

All of us try to keep active and take part in direct action, involving, among other things, hunt saboteuring, and other, less publicised activities. We try to back up words with actions wherever possible, and, although none of us are pacifists, we all believe in non-violent tactics, if at all possible. Violence generally achieves nothing, and can lose the respect, and possibly support, of non-biased spectators.

Our split 12" EP with GENERIC will be out in February, it costs £2.50 (UK), £3.50 (Europe), $8.00 (rest of world by air), all prices include post, pounds sterling or US dollars only please, small distributors get in touch. DIY not EMI. Smash big business.

Anyone with anything constructive and interesting to say are welcome to write, narrow-minded attitudes are tedious and not greeted with much patience, we enjoy healthy communication, but unfortunately, as none of us have a job, an s.a.e. or i.r.c. or two would be very much appreciated.

TERROR EYES

Bloodthirsty sadists seek out their sick fun, now the ritual of death has fucking begun, in a so-called 'sport' you pursue in your leisure, you maim and you torture and kill for your pleasure. You've taken a life that's worth more than your own, our hatred for you has grown and grown, for the innocent's life you have taken away, revenge will be sweet, with your life you will pay.

Screams pierce the silence as another kill is made, another innocent victim is sent to an early grave, the valleys echo painfully to the sound of tortured death, the voice of terror screaming with the final bated breath. The hounds they rip and tear at the bloody lifeless form, the signal for the kill is blown on the huntsmans horn, the ground runs red with blood as the faceless bastards smile, another death sentence passed without a fucking trial. So get out onto the fields these bastards must be stopped, oppose their senseless slaughter, now's the time to act. The hunters have just one aim, that everything must die, so sab the hunt and show them, it's their end that's nigh.

AM I PUNK YET?

I've studded my coat and dyed my hair, took away my mind and put an @ sign there, leather jacket and spikey hair, or should I have a mohawk there? Exploited records I've got them all, Crass posters cover my wall, GBH are gods of all, lace up my docs and I'm all set, but please, tell me--AM I P.U.N.K. yet?

Could we also take this opportunity to thank GENERIC (r.i.p.), Sanjiv, Bruno and MRR for the space. We can and we will win, love and respect--E.H. Our address is:

"LLYSFAEN"/ Spring Vale, Rainford/ Merseyside.WA11 8PB/ England.

USELESS PIECES OF SHIT

USELESS PIECES OF SHIT formed in September of 1983. The band has gone through many personal changes but has been held together by the bassist, Dr. Blood, and the guitarist, Slug Useless. With the compilation of the fall of 1986 "Stupid Punk Tour", the band has evolved into a precise and powerful unit that can and does stop and start on a dime. The present line up includes Sleepy Pieces on vocals and Rat Shit on drums and is by far the best line up to date. However, the band rarely plays in Tuscon, having been labeled "dangerous" by local taste mongers.

From the beginning, several unrelated incidents involving both the band and its following have conspired to make club owners and police shudder at the mere mention of "Useless Piece of Shit". First was a plague of grafitti unparalleled in Tuscon history. In the beginning, spray painting and magic markering was considered nothing more than free publicity, and while it was indeed a successful attention getting device, some of the attention it drew was unwelcome and eventually harmful. As more people began to sign "U.P.S." around the city, establishment types grew more and more anti- "U.P.S.". This would sit well with rebellious teenagers but not their property owning parents, the result being fewer and fewer shows with greater and greater attendance.

Then came the "Food Fight" in the student union of the University of Arizona. At a show during lunchtime on a schoolday there, the administration became very distressed by the number of people who showed up and the way they were dressed. During the course of the show food was thrown (and later cleaned up by the people who attended) and furniture was moved (chairs and tables) to take more room in front of the stage. Because of this, "U.P.S." was permanently banned from the U. of A. A series of name calling newspaper articles followed with the final decision that "Punks O.K., but not U.P.S.".

The U. of A. is not the only place intimidated by U.P.S. and their following. The local public access cable T.V. station invited tthe band to play live on their Friday night variety show. It would be an understatement to say that the staff of the station was unprepared for U.P.S. and their fans' approach to their music. They wanted a freak show for Halloween and got over 100 punks moshing in the street. They mistook the crowds enthusiasm for a riot and U.P.S. was banned from the show.

Many of the staff and cast used the occasion to ridicule the band on the air, the portion of the show reserved for the band was cut short, and everybody was ushered away.

Soon our "friends" of Tuscon Police Department began to take a big interest in U.P.S. as the master minds of a "Charles Manson Cult" involving runaway teenagers. It was all the work of said runaways fucking with the police, and the matter of the police for someone of legal age to pin something on because of it. The results were a big increase in police awareness of the band's activity, that of its following, and of punk in general; keeping a close watch on those allegedly involved.

Today there is not much of an opportunity for a punk band to play in Tuscon, so U.P.S. takes its show on the road as often as possible. With two East Coast tours under their belts they are planning to spend most of 1987 on the road including the up and coming "Go See Cal." West Coast tour. They have no vinyl out as of yet but hope to release something in 1987. T-shirts ($6, many designs) and 44 song cassettes ($5, includes comic book and stickers) are available from U.P.S. Please send for a free catalog at: 1044 E. Spring St. / Tuscon, AZ CASH ONLY PLEASE

THE CRYPTICS

In a city where live music in general has fallen on hard times, two Tucson, Az. bands, USELESS PIECES OF SHIT and THE CRYPTICS, are finding ways to survive and flourish.

THE CRYPTICS have been together for a year and half. They are: Jeff Puhl - organs and vocals, B.G. King - drums, Matt Mathews - bass and vocals, and Mark Sambo - guitar. The Cryptics love music ranging from 60's and 70's punk to 80's garage music. They play at about 77 punk speed or faster, which in Tuscon means too slow for hardcore and too fast to dance to.

In the spring of '86 a single was recorded, but unreleased due to problems beyond anyone's control which ended up costing the band $200 and ownership of three of their songs. The Cryptics have played well and received gigs at "The Cavern" in Hollywood, and also at clubs in Phoenix, but in Tuscon the band's following is a little apathetic. Tuscon clubgoers want to dance, but because of The Cryptics desire for originality, most crowds end up sitting there slack-jawed, applauding but declining to dance. Hardcore shows go better but they are too few and too far between.

When you are a local band that does not really fit in anywhere, it's sometimes a little tough to keep your perspective, but The Cryptics continue to prove themselves as a potent musical attack. They have a track to be released on the upcoming Sounds from L.S.D. compilation L.P. and are making plans to record, release a single on their own, and are gigging whenever and wherever they can. For information, stickers, and whatever else is available write: The Cryptics/ 1035 E. Mabel #18/ Tuscon, AZ 85719

WISCONSIN

DEPO PROVERA was interviewed by Flunkie on 1/7/87

MRR: Do you guys skate?

NORB: You know it! I got a Santa Cruz 3-ply glyco-lacquered totally heavy-duty maple board with Simm's titanium trucks and Hobie Pro Mark Series wheels. Last summer we drained my parents' pool and I skated 6 1/4 hours every day. I've been in several competitions and I'm seeking a sponsorship. In the mean time I just keep shredding. Me and my Dad are building a half pipe in our basement.

PAT: I can't afford a fucking board. It sucks. I've been saving my allowances for the last six months.

BOO-BOO: My parents won't let me have a board until my grades get better. They're so fucked!

MRR: What do you think of the Green Bay hardcore scene?

PAT: I think it's really happening. There's lots of unity and positive energy. The pit action at the 7-Seconds gig was intense.

BOO-BOO: I don't know. I think it's pretty lame-ass. Not many skaters and skin gangs keep starting fights at gigs.

NORB: I don't care, I think it rules, I'm hoping to put together a compilation LP of local straight-edge bands featuring Contrived, Intensity, Beer Party, V.O.A. (Victims Of Alcoholism) and Anarchist Youth.

MRR: Are you dudes into politics?

DANIEL: Fuck yes! Our government is so fucked!

BOO-BOO: I'm a total left-wing political activist. I send hate mail to my congressman, spray paint on government buildings, burn the flags in cemetery on Memorial Day and all sorts of radical shit.

MRR: What do you think of anarchy?

PAT: We're totally into it. We even wrote a song about it called "Anarchists Unite and Destroy".

NORB: Yeah, fuck cops and rules and shit.

BOO-BOO: We wrote another song called "No More Rules" cause we wanted to express this idea. It's like 'fuck you Ronny Reagan and all your rules", you know?

MRR: What do you think of the new skin band in town--the Swasta Jews?

PAT: Well, I hate to slag local bands but those guys got a totally fucked up attitude. Spike (S.J.'s guitarist) is a righteous dude, though.

NORB: Yeah, at the last show their singer tried to rape a chick on stage and kept waving an icepick in people's faces. They're pricks!

BOO-BOO: Then they had these flyers up for the gig with a picture of Joseph Mengele and a swastika. Some skins and Swasta Jew members caught a couple peace punks ripping them down. I guess they took one punk and carved a swastika in his back with a broken beer bottle. The kid had to get 67 stitches.

MRR: What are the band's future plans?

PAT: We sent a demo to Mystic, hopefully they'll put out our album.

BOO-BOO: We hope to join Youth Brigade on their next world tour and maybe even squat in Amsterdam for awhile.

DEPO PROVERA's debut LP is still available $6. ppd Write: D.U.M.P.O. (Depo's Utterly Mindless Phan Organization)/706 Market Place/Madison, WI/53703

NEW YORK

LOSS FOR WORDS is Kevin Cornish-guitar ace (age 16), Cammac Donell-bass (age 21), Shawn Durnin-drums, (age 17), Eric Fogelbeig-vocals (age 16).

NEW YORK HARDCORE

Hello, we're LOSS FOR WORDS, we come from a town in upstate New York called Elmira. It's a generally large, conservative 'middle American' type of town and we formed because of a need to express ourselves. We've been around for a year (current line-up with Cam, 7 months).

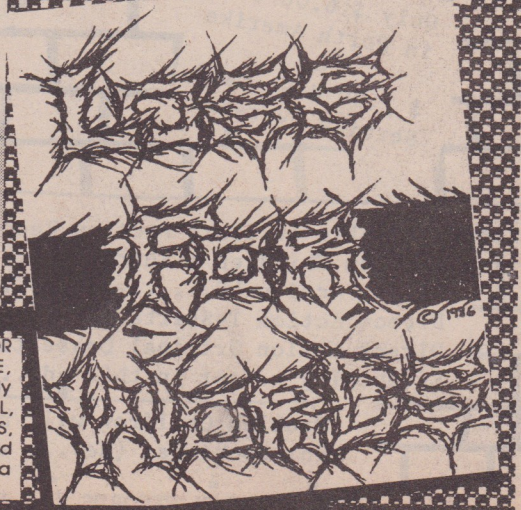
We sing about the screwed up attitudes that plague the world. It's problems and questions. We sing about life and its vicious cycle as well as its positive aspects. We try to make a little sense out of things that affect us like war, greed, selfishness, class struggle, etc. We put our lyrics in general and more widespread terms to see things from different angles and to see how things affect us and our world (yours too!).

We play aggressive angry hardcore thrash. We do have a metallic edge. And we don't mind it. We use it to enhance the powerful, lyrical content and to experiment. We're not in any way a 'band wagon' jumper etc. Our big influences are MINOR THREAT, METALLICA, MDC, DISCHARGE, CRO-MAGS, DRI, BROKEN BONES and early AGNOSTIC FRONT. We also dig new struff like EXCEL, CRYPTIC SLAUGHTER, PRONG, CRUMBSUCKERS, INSTED, ATTITUDE ADJUSTMENT, LUDICHRIST and CORRUPTED MORALS. So that should give you a picture of what we're like and about.

We have two demos that can be obtained. We give you them for $3.50, that's our first, Nothing For Nothing, and the hot, new Why?. Nothing is more of a thrash core tape and Why? is more of a power thrash tape with melody. Check 'em out. By the time you see this, we should have Too Much Pain out , a new demo. Each tape is a different experience.

Thanks for your support, LOSS FOR WORDS/ 229 Crete Ave./ Elmira, NY 14901. For booking, call Eric (607) 734-5953 (east coast) and Cam (607) 734-9712 before 9 pm.

P.S. Send demos for trade, our tapes come with stickers or get em for .75 cents)



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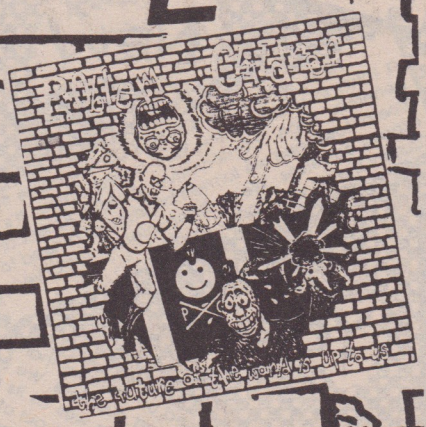

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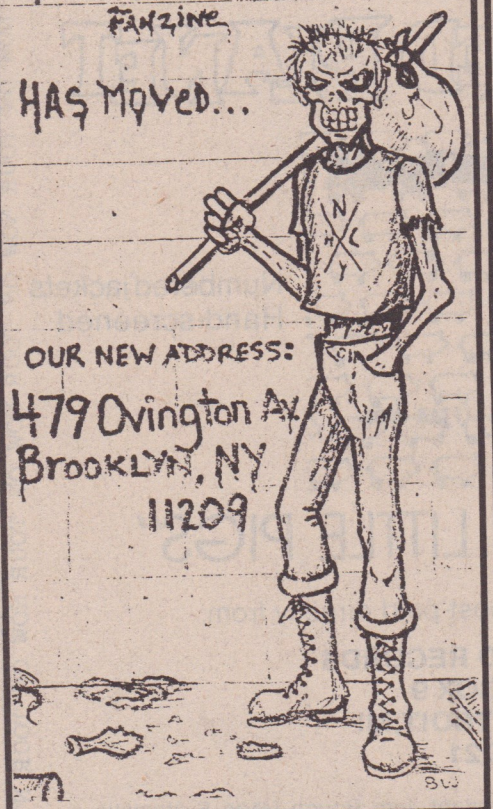

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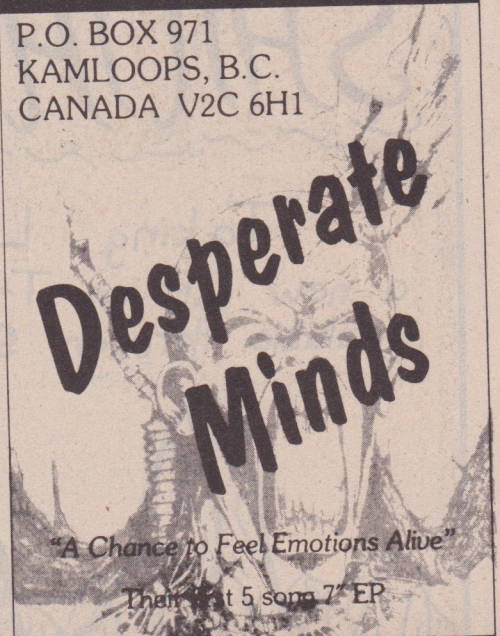

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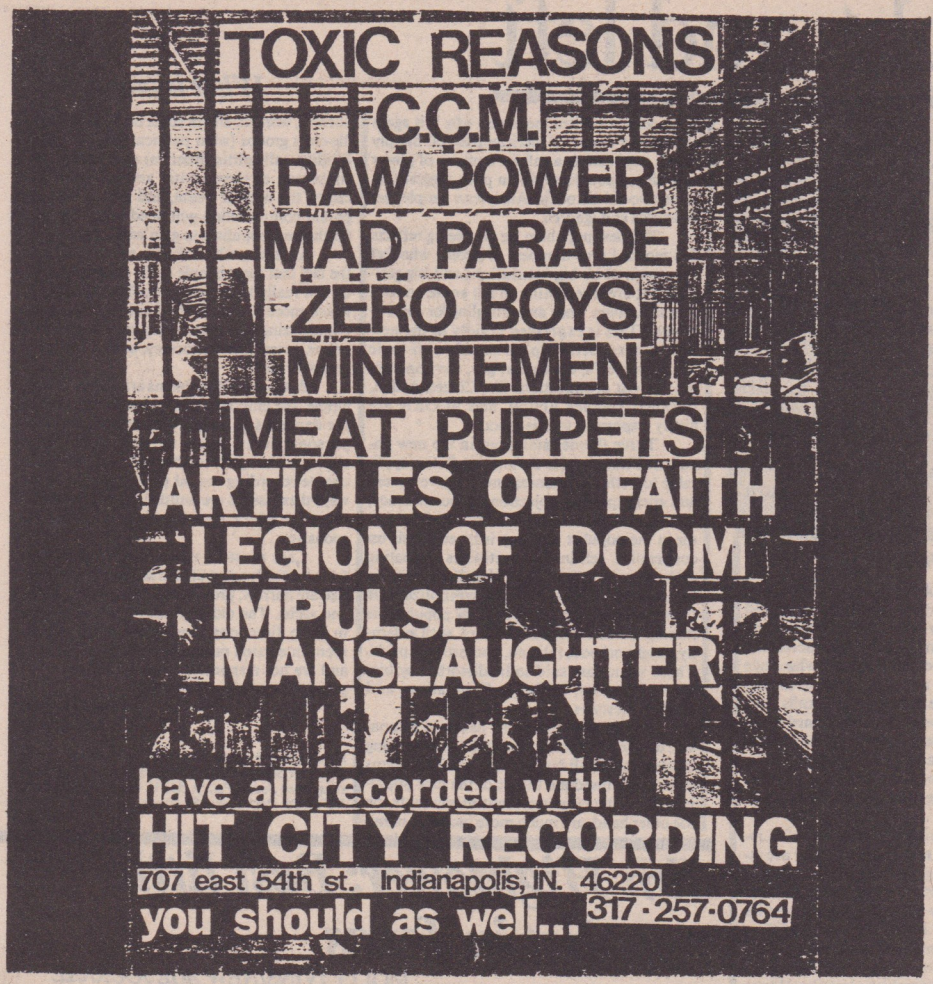

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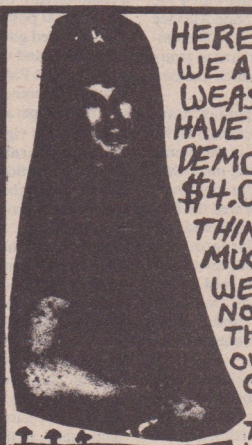

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Populism, right and left

Anarchism, Socialism, Communism, Capitalism, Fascism--these are political/economic systems that are often bandied about on the pages of MRR. But Populism, once a well-known outlook, has seldom gotten any press. Like all the above-mentioned concepts, Populism seems to have both a left and right wing version, and though it has traditionally been a rural/agricultural based movement, it does have modern urban applications and ramifications.

We thought it time to introduce Populism to our ink-smeared pages, and hope that some interesting debate may come of it. These excerpts have been reprinted from a larger series of articles on the subject in issue #20 of the Utne Reader. (For those of you not familiar with U.R., it is a bi-monthly magazine, a "thinking person's Reader's Digest", a "best of the alternative press" so to speak. They, in turn, reprint from other sources, as well as have their own articles, most of which are very stimulating and well worth the price--6 issues/$18 from: P.O. Box 1974/ Marion, OH 43305).

So, please read on, bear with the teeny print, and hopefully the two smaller explanation pieces, as well as the larger "one man's progressive brand of Populism" will provide food for thought.

Populism, yesterday and today

During this period of political fragmentation, populism has become a slogan that allows those with a variety of agendas to represent themselves as defenders of the little man, when in reality they stand for the status quo. Not only has the New Right painted an image of itself as a bold, new populist movement, but so has the far right. In fact, most of the current crop of "populists" bear little resemblance to the individuals and ideas that emerged in the populist movement of the end of the 19th century.

Then, as now, the countryside was gripped in economic depression. Farmers grumbled about railroad rates and unfair practices of middlemen, with many of them forming political clubs. As the clubs spread across the South and Middle West, they merged into alliances. In Texas, the Grand State Alliance demanded higher taxes on speculative landholdings, laws against dealing in futures, increased railroad taxes, and more paper money—measures that would have eased the farmer's plight. Soon the Grand State Alliance had more than 1,000 lodges and 50,000 members. It then merged with an Arkansas group called the Agricultural Wheel, which claimed over half a million members.

The alliances plunged into politics, forming local parties in the West and struggling for control of the Democratic party in the South. In 1890 they succeeded in electing more than 50 representatives to Congress. The movement grew, and in 1892 the alliances formed the People's or Populist Party, whose demands included low-interest-rate loans for farmers, a graduated income tax, government ownership of railroads and communications, and an end to all landowning by railroads. James B. Weaver, the party's presidential candidate, received more than one million votes, or nine percent of the total ballots cast.

In anticipation of the presidential election of 1896, the populists cast about for a candidate who could pull votes away from both the Republican and Democratic parties. In their frustration, they settled for a fusion with the Democrats, even though they realized that would mean jettisoning some of their basic political positions. To attract the populists, the Democrats nominated William Jennings Bryan, who got more votes than any Democrat in history until that time. But he lost to William McKinley, conservatism triumphed, the economy recovered, and populism died.

As the populist movement sputtered out, its leaders went different ways. Some continued on in the Democratic party, others were active in socialist organizations. Strains of populism have resurfaced in American politics ever since. In the 1920s the Non-Partisan League thrived in North Dakota and spawned the Minnesota Farmer-Labor Party and the governorship of Floyd B. Olson. (See "A third party success story from American history," *Utne Reader*, Oct./Nov. 1986 p. 30.) There were populist echoes in the early New Deal efforts to protect small farmers and in the Share-the-Wealth campaign of Huey Long.

Today populism has lost its historic moorings. George Wallace, whose 1968 campaign was a forerunner of much of today's conservative politics, was called a populist because beneath his racist politics lay a defense of poor whites. Both Jimmy Carter in his time and Ronald Reagan now have often been wrongly depicted as populists. Richard Viguerie, the publisher and direct mail expert who once worked for Wallace and then went on to help organize and finance the New Right, calls himself a conservative populist. This is hard to accept given that the New Right's embrace of supply-side economics and its sharp attack on the tax system runs counter to the original populist emphasis on increased taxes and wider governmental activity.

Further to the right, Willis Carto's Liberty Lobby and the new Populist Party are attempting to repackage populism as racial politics. The Populist Party provides a political umbrella for a crazy quilt of groups on the far right, from the Klan to splinter parties of Constitutional fundamentalists. While the political programs of these groups may differ, they share a common nativist, anarchistic impulse. Where the original populists sought a vigorous, socially minded government that reached out to both blacks and whites, far right groups in the new Populist Party want less government, an end to the income tax and the Federal Reserve, and racial separatism. Where the original populists sought vigorous intervention by the federal government, the Posse Comitatus, a far right organization active in the Middle West, believes the highest governmental authority in the land is the county sheriff.

Moderate to liberal Democratic politicians also call themselves populists. Sen. Tom Harkin of Iowa and Rep. Lane Evans of Illinois are both regarded as populists and have joined with other members of the House and Senate in forming a New Populist Forum. The group is meant to give voice to a reinvigorated populism as an antidote to Reagan's conservatism, but what this means remains obscure. The "populists" in Congress are united in their opposition to Reagan farm policies and, more fundamentally, in their earnest desire to shed the liberal label. Jim Hightower, the Texas commissioner of agriculture, is the one politician in the nation who most nearly resembles the old populists. There are also farm activist organizations which are modern day embodiments of the populist movement.

Even so, the prospects for any revival of old-fashioned populism are not auspicious. "The ranks of liberal populism tend to be overloaded with middle-class intellectuals—teachers, do-gooders, and strayed law school graduates," argues Kevin Phillips, the Washington political analyst. "Just as conservative populists, en route to wooing donors at the Denver Petroleum Club, will rarely voice the populist economic complaints of Rhode Island plumbers or Nebraska farmers, ambitious liberal populists tend to be restrained by the cosmopolitan values of the wine-and-cheese 'checkbook progressive' crowd."

—James Ridgeway
Village Voice

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What is populism?

What does populism mean and why is it again becoming a force in American politics? Simply stated, populism is a call for a return of power to ordinary people. Opinion polls suggest that some two-thirds of the American people feel powerless and ignored.

The new populism we are seeing reflects this mood. Large numbers of people who feel overpowered by big institutions and big government are attempting to get some control over their lives. They are struggling for *empowerment*. This is expressed vividly in the new movements: self-help, tenants', anti-toxic waste, women's, consumer, gay, environmental. Activist organizations like Citizen Action, National Peoples Action, and ACORN are highly responsive to this mood.

Three themes stand out in the new populism. First, there is the anti-big factor, applicable to both big business and big government and encompassing objections to bureaucracy, elitism, and control from the top. A second factor in the populist ideology is its emphasis on cooperative, self-initiated activities emanating at the grassroots level. The New England town meeting and rural co-ops symbolize this theme. A third feature of the new populism is its emphasis on traditional values, such as family, neighborhood, religion, and national pride. These values are said to be distorted by big-power interests, selfish individualism, and modern lifestyles.

Populism traditionally has been responsive to farmers, the middle- and upper-working classes, and small business groups. This seems to be the immediate thrust of the new populism, too. The empowerment movements, on the other hand, are much more inclusive of minorities, women, and in some cases upper-middle-class groups (what political theorist Kevin Phillips calls elitist liberals) concerned with consumer, environmental and quality-of-life issues, the nuclear freeze, and peace. This apparent contradiction will need to be resolved for the new populism to gain wide appeal.

Another problem for the new populism is the fact that most people at the grassroots level do not really know what populism stands for. Much more attention will have to be given to popularizing populism—relating it to people's power, grassroots democracy, and the need for empowerment.

But potential problems arise here. For example, the empowerment ethos is reflected in the demands of people for control over their personal lives—such as women having a choice with regard to abortion, gays having a choice regarding sexual preference. In many ways these issues are antithetical to traditional values to which populism is particularly responsive.

Care must be taken to distinguish between positive populist traditions and those that are narrow, provincial, chauvinistic, sexist, and racist. The old populism frequently erred in these directions. And many new populists seem interested primarily in economic issues and are not responsive to social concerns like gay rights and abortion rights.

—Frank Riessman
Social Policy

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Jim Hightower: Best little populist in Texas

MOLLY IVINS/*NEW AGE JOURNAL*

Remember the name Jim Hightower.

Jim Hightower is the Commissioner of Agriculture for the state of Texas. Jim Hightower is one of the chief spokespersons and strategists of the newly revived populist movement, on which many liberal democrats are pinning their hopes for regaining power. And Jim Hightower is a very funny man.

We recently opened the floor to nominations for Hightower's best lines and got the following results:

On himself: "I don't want to be a middle-of-the-road politician. There's nothin' in the middle of the road but yellow stripes and dead armadillos."

On U.S. Department of Agriculture bureaucrats: "If ignorance is bliss, these guys must be ecstatic."

On right-wingers who claim to be populists: "You can put ribbons on a skunk, but it's still going to stink up the place."

On learning Texas governor Bill Clements was taking Spanish lessons: "Oh good. Then he'll be bi-ignorant."

On U.S. foreign policy: "We'll give military aid to any dictator who can afford a pair of sunglasses."

On Ronald Reagan: "People say we shouldn't pick on Reagan because he's such a nice old fellow. May not be the brightest porch light on, but he's agreeable. You'd be agreeable, too, if you were as well-rested as he is."

All that is Jim Hightower the Act, and he's one of the best acts in U.S. politics today. He's the popular populist wearing the white ten-gallon hat, the cowboy boots, and the Texas twang. He's wry and dry, and he writes his own material. "I'd drive a hundred miles to hear Jim Hightower speak," says a Houston yuppie.

And behind the Act? There's a serious, intense, and idealistic man who says he wants to change things because too few people have most of the money and all of the power. The bankers, the bosses, and the big boys—known to most Americans as the bastards—have set up a system that works nicely for them and gives long odds to everyone else. Hightower likes to quote Bob Wills' song "Take Me Back to Tulsa": "Little bee sucks the blossoms/but the big bee gets the honey. Little man picks the cotton/but the big man gets the money."

That's fairly strong gargle for a politician. But the 43-year-old Hightower will take the hot sauce over the milk toast every time. And the interesting thing is, people are eating it up—not just Texans either. His current job as state agriculture commissioner may be relatively obscure, but Hightower has already emerged as perhaps the leading spokesperson for populism—an approach to government he calls "taking on entrenched economic power."

The future of populism, and particularly Hightower's rather electrifying brand of it, is probably helped every day the Reagan administration stays in office. The net effect of this administration has been to make the rich richer, the poor poorer, and to shrink the middle class. That's fertile soil for populism and, maybe, for Hightower. As it is, this slight, unglamorous guy with the glasses and the nervous laugh has addressed the National Press Club in Washington and been featured in national newspapers and on network television. He is nearly always included in discussions of bright young up-and-comers on the Democratic Party horizon. In Texas the only question about his political future is whether he'll run for governor or for senator in 1990, and there are any number of people predicting he will go beyond state office.

Hightower has emerged as perhaps the leading spokesperson for the populist revival.

Already Hightower is regularly called on to speak for the Democrats on agricultural issues. In 1984 he chaired the Democratic National Committee's Agriculture Council and co-

chaired the party's platform committee. He and Sen. Tom Harkin of Iowa went around the country holding hearings in farm communities, listening to the farmers themselves talk about what they need. The result is the Save the Family Farm Act, a congressional bill that is unabashedly populist. It would allow farmers, by their own vote in a national referendum, to cut production on various crops and thereby raise the price they receive.

"For the past dozen years our traditional farm program has been written for brokers and speculators, processors and marketers, rather than for the dirt farmers," Hightower says. "This time we wanted to make sure a true farmer proposal, written by and for farmers, was put on the table. It was straight from the countryside, percolating up from the grassroots."

In the last session of Congress, the bill ultimately lost out to Ronald Reagan's version of what farmers need. ("Reagan's idea of a good farm program is 'Hee-Haw,' " goes one of Hightower's old lines.) But Reagan's farm bill, which emphasized low prices and farm exports, is generally agreed to be a disaster by most farmers and many lawmakers. So some observers think the Save the Family Farm Act (known in Congress as the Harkin-Gephardt bill) may pass this year.

What makes Hightower so successful is not just the Mouth. It's the Record, too. His programs work.

"The agriculture commissioner of the nation's second-largest farm state has turned [a] once-obscure, $20-million-a-year, 580-person agency into a national center for reforming American farm policy," observed *New York Times* farm editor Keith Schneider earlier this year. Under Hightower, the Texas Department of Agriculture (TDA) has launched a slew of imaginative programs to help the state's small farmers avoid the middleman and sell their commodities directly in local, national, even international markets. The department has scared up financing for farmer-owned cooperatives dealing in everything from flour to pinto beans.

A classic example of Hightower in action is the case of the Hempstead Small Farmers Cooperative. Waller County watermelon growers, who happen to be mostly black, had long been plagued by uncertain prices and unpredictable demand. Hightower got the Texas legislature to give him a little money for a direct-marketing program to track down new outlets for Texas crops. First thing, he finds the Kroger food store chain in Houston is importing its watermelons from California. *California!* says Hightower. In no wise can a California watermelon be as sweet, as juicy, as scrumptious as a homegrown Waller County melon. So Hightower fixed up a contract between the new cooperative and Kroger. Kroger bought a million pounds of watermelon last year at six to seven cents a pound—an improvement over the penny to three cents the farmers used to get at roadside stands and markets. The Waller County melons are also cheaper for the supermarket, because there are practically no shipping costs, and consequently cheaper for the consumers. When it came time to do some horn-tooting on this program, Hightower took the opportunity to ride into town on a load of melons, which is an old country expression for being dumb. What's the point of being agriculture commissioner if you can't have some fun?

What confuses some people about Hightower is that he's bicultural. Some of his enemies—and he does have enemies—used to say that Hightower's good-ol'-boy act was just that. "He wears them boots, he wears that cowboy hat, but the man has written books. He studied at Columbia University in New York City. He tells them stories about his ol' daddy back in Denison, Texas, but that boy went and lived up north all them years."

That's what happens to Texans who get too much education. They wind up speaking two languages—Texan and Educated. The combination seems strange to those who speak only one, but it's as natural as a fart if you happen to have a bicultural background. You just move from one language to the other, whichever is most appropriate, without thinking about it.

For Jim Hightower—Columbia University, two books, and all—talkin' country comes natural. The whole Hightower clan tends to be quotable. On a recent visit to Austin, Jim's daddy, William "High" Hightower—he runs the newsstand on Main Street in Denison— was introduced to bean sprouts. He gave it as his opinion that they'd be better left to grow up and become adult beans.

Denison, the second biggest town in Grayson County, up near the Red River, isn't known for much except a bunch of good storytellers. Fine spot for raising populists, though—the type of folks Hightower says "are supposed to be conservatives but who are just deep-rooted anti-establishmentarians." Hightower's grandparents farmed outside of Denison, but he and his two brothers grew up in town. In high school Hightower played outside linebacker for the Denison Yellowjackets, which is semi-incredible because he's seriously short and terminally skinny. His playing weight was 123, including uniform. The schoolboy Hightower was on the student council and became student-body president his senior year. A counselor encouraged his interest in politics and off he went to North Texas State University to study political science. He was student-body president there, too, and graduated top of his class.

If you're a really bright kid in a small Texas town, what you want to do is go somewhere—Up North or Back East usually. Someplace where folks talk about books and ideas, or at least about something besides football and the weather all the time. So you go Up North or Back East, and you find some folks who talk about books and ideas. But you also notice that people everywhere talk mostly about football and the weather. And after a while you get to noticing that folks back home are better storytellers.

"I lived in International House at Columbia," Hightower recalls. "It was real Peace Corps-y. Lotta folk music, folk dancing. I don't know that I learned that much in school, but I loved the students, loved the exchange, and loved being in New York. But I think I always knew I would go back home. I remember sitting in International House one election night, following the Texas results and thinking, 'Boy, big things are happening in Texas—what am I doing sitting here with a bunch of people from Tibet?' "

The first step back to Texas was taking a job in Washington, D.C., writing speeches for Ralph Yarborough, the state's great populist senator, since retired. Hightower stayed 10 years. In 1970 he founded and became director of the Agribusiness Accountability Project (AAP), a privately funded group inspired by Ralph Nader and set up to investigate the conglomerate influence over the nation's food supply. His knowledge of what corporate farming does to our food can make Hightower a depressing dining companion—there you are at Pizza Chef or Burger Inn, trying to scarf down your recommended daily allowance of poisonous chemical additives, and he tells you what's actually in what you're eating. You didn't want to know. He is not a vegetarian or health foodist himself, like most Texans, he cannot exist long without a barbecue or Mexican-food fix. But he does practice organic gardening at home—it's his favorite form of relaxation.

While working at the AAP, Hightower met Susan DeMarco, a gentle Bostonian who is also an agricultural economist. They have been living together for 13 years now. "She is very tough and smart and a great addition to him," says former Oklahoma Sen. Fred Harris, Hightower's political mentor. When Hightower got elected commissioner, he named her to a top staff position for $1 a year. Since they are not married, nepotism laws did not apply. But the situation was a setup for Hightower's political enemies, and even some of his friends were skeptical. In October 1985 DeMarco resigned under political pressure, and is now researching and writing on farm issues. "The real tragedy is that DeMarco was better qualified for that job than anyone else in the country," says one ag expert in the Midwest.

In 1976 Hightower quit the AAP to manage Fred Harris' populist-flavored bid for the Democratic presidential nomination. The campaign "for the little people" came to an end after the Wisconsin primary, where the irrepressible Harris observed that maybe the little people were just too short to reach the voting lever.

After the Harris campaign folded, Hightower finally returned to Texas to become editor of the *Texas Observer*, the state's maverick, muckraking, slightly lefty journal of political and social issues. From the beginning, Hightower saw the small paper as an organizing tool rather than an onlooker. (One result of his *Observer* years is that to this day he is a compulsive editor and will sit around correcting the punctuation in an opponent's campaign brochure.) In 1980, trading on contacts made at the *Observer*, he ran for the state's Railroad Commission, the body that regulates—or fails to regulate—the oil industry in Texas. Although he came to electoral grief, he made a lot of friends, got a lot of publicity, and learned how to set up a state-wide campaign organization.

Hightower was more comfortable two years later running for ag commissioner—he knew the subject cold and had plenty of time to set up the race. But he was also blessed with a marvelous opponent. The incumbent commissioner was Reagan Brown, as inept a pol as ever amused the Texas electorate. To demonstrate the menace of the dread fire ant, Brown stuck his arms in a fire-ant hill, with the predictable result—he was bitten so badly he had to go to the hospital. This was widely held to be a sign of the man's having damn little common sense. And, like many Texans of a certain age, Brown was so accustomed to using the word nigger he didn't even hear it when it came out. With just a few weeks until the primary, Brown, addressing a group of teachers while the television camera rolled, managed to refer to Booker T. Washington as "that great black nigger . . . uh . . . I mean, black educator . . . ." The next morning Jim Hightower was beaming like a ray of sunshine.

The future of populism is helped every day Reagan stays in office.

Once in office Hightower took off like a shot. An interesting assessment of his performance comes from Othal Brand, Sr., the biggest grower in Texas, and a man who is considered reactionary even by his friends. Says Brand of Hightower, "He's a politician, not an agriculture commissioner. He has surrounded himself with a bunch of political activists. He comes down here to the valley, and he doesn't talk to the farmers. You know who he talks to? The United Farmworkers, so-called, and Valley Interfaith [a community-organizing group].

"I don't like his background, very frankly," Brand adds. "He was one of those Vietcong sympathizers. [Hightower opposed the war in Vietnam.] His lifestyle is not acceptable to me. He and Suzanne DeMarco ought to do something to legalize their situation."

For a Texas agriculture commissioner to meet and work not just with farmworkers, but with their *union*, is practically revolutionary in the Rio Grande Valley, a place more like a Third World country than any other part of America. When Hightower's department, after holding hearings all over the state, issued regulations governing the use of pesticides, the intestinal effluvia hit the fan. The regulations themselves were of the mildest variety, requiring only that farmers give notice before spraying pesticides and that they not require workers to return to the fields until toxicity levels go down. But conservative farm and industry organizations—most notably the Farm Bureau and the Chemical Council, both extremely powerful lobbies—were outraged and teamed up to get Hightower. During the 1985 legislative session they introduced bills to gut his department, strip it of regulatory power, and decimate his budget.

The result was a fascinating political drama. Hightower's problem with a lot of conservative, good-ol'-boy legislators is that he doesn't know how to kiss ass—he didn't traipse over, hat in hand, to beg for his budget—and hardly anyone gave him much chance of surviving the onslaught. But there was one group that owed Jim Hightower—the Tejanos, the browns. The Texas Mexican-American caucus came of political age during that fight—guys named Garcia and Rodriguez from all over the state were calling in chits and wheelin' and dealin' to save Hightower. In the end they flat ran over the Farm Bureau and the Chemical Council both. In Texas politics, after you win like that, they won't fight you anymore. The head of the Farm Bureau now speaks no evil of Hightower, saying only, "He is our agricultural commissioner. We have to work with him." They didn't even bother to find a serious candidate to run against him last November.

Whether the extraordinarily popular agriculture commissioner succeeds in moving on to the governor's mansion or a senate seat will be, as for most politicians, more a matter of luck and timing than merit. But whatever Hightower's own political fortunes, his style and his message are certain to have an impact on American politics. Most of us are hungry to hear someone who can speak to us in something better than platitudes, who can make us laugh, who reflects our anger, who is unafraid of change.

As Jim Hightower puts it: "The liberal response is to say, 'Oh my god, the farmers are losing their farms, workers are losing their jobs—let's find a way to get 'em some money or a program for 'em.' The conservative approach is to say, 'The system is working, and they're falling through the cracks. Tough luck, sucker.' The populist approach is to say, 'There's something wrong with the system. We gotta redesign the system, the structure.' " ■

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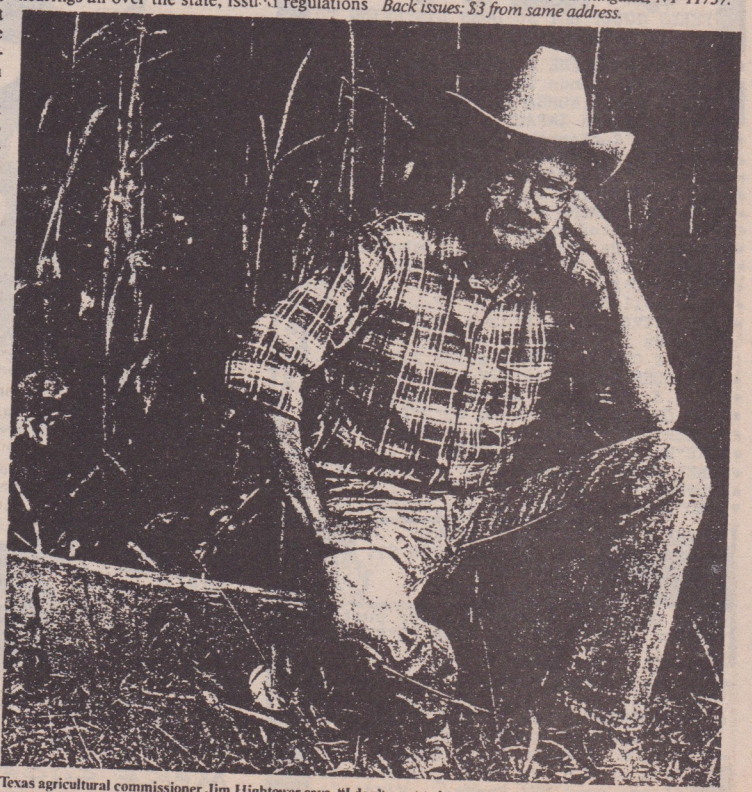
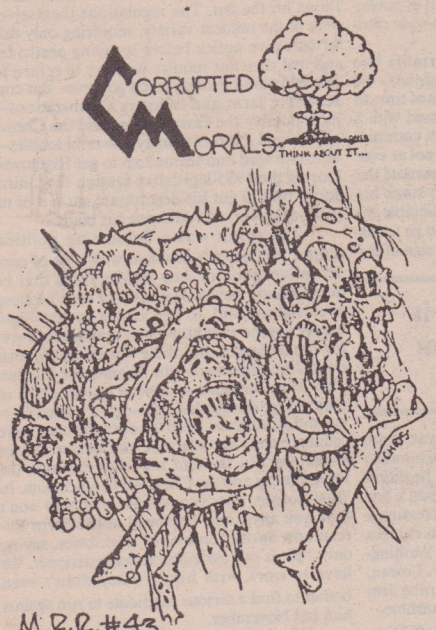


Texas agricultural commissioner Jim Hightower says, "I don't want to be a middle-of-the-road politician. There's nothin' in the middle of the road but yellow stripes and dead armadillos." He believes populism will revitalize America's sagging left.



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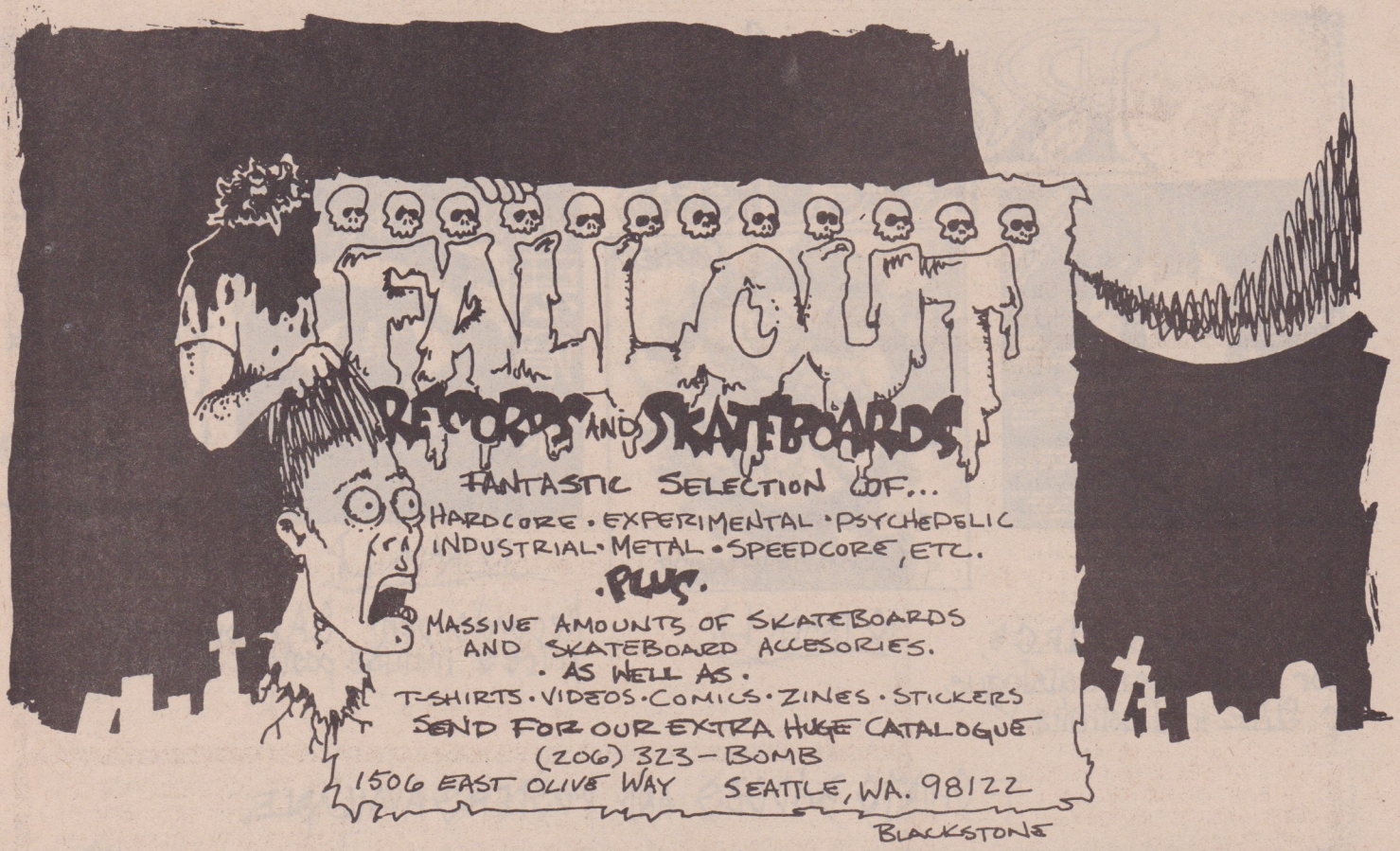

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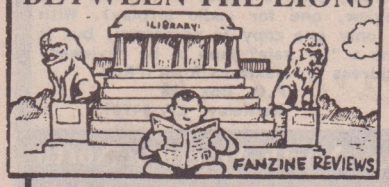

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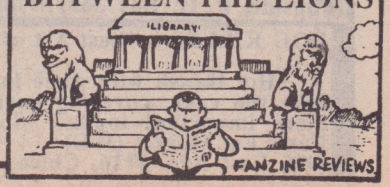

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

A.K.S. - cassette

Good obnoxious punk with sarcastic lyrics. Catchy choruses, adolescent rebellious attitude. Neat stuff. (WG)
($5 to Lumpys Distribution Service, Box 1345, Station A, Hamilton, Ontario, L84N 4C2, CANADA)

ANGRY RED PLANET - "Little Pigs, Little Pigs" LP

ANGRY RED PLANET has developed their own unique and accessible punk style, passionate and full of immediacy, and this LP is *dynamite* when it connects. "Mediocrity" and "Pasturetime", in particular, show off this band at their best, but even the less memorable cuts tend to grow on you. Very good! (SS)
(Angry Red Records, P. O. Box 9, East Detroit, MI 48021)

BRING HOME THE LOBSTERS - cassette

An interesting mixture of thrash and melodic punk with topical lyrics. "McPunks" is the standout, musically and lyrically. (WG)
(Horse Latitudes, P. O. Box 906, Eauclaire, WI 54702)

BUNCHOFUCKINGOOFS - "There's No Solution So There's No Problem" double EP

Okay, this album's worth on two 7"ers is your basic, hard-to-find-today punk fucking rock. No frills, just basic driving punk with the appropriately pissed off lyrics. A big middle finger to you, too! (TY)
(Back Alley Records, c/o Fort Goof, 173 Baldwin St., Toronto, Ontario, M5T 1L9, CANADA)

CANCEROUS GROWTH - "Late for the Grave..." cassette

Here you can get the GROWTH's LP, some old demos, and a recent live show all on one cassette! Good, forceful HC, especially the live material. (WG)
(Ax/ction, P. O. Box 623, Kendall Sq., Cambridge, MA 02142)

CAROLINER RAINBOW HERNIA MILKQUEEN - "The Rear End Hernia Puppet Show" cassette

This Bay Area band has been around for a few years and have built up a small, but growing and devoted following. Musically, it's a tough call but I've a sneaking suspicion these folks think the BUTTHOLE SURFERS are too wimpy and normal. A good taste of their weirdness, and each tape comes especially packaged -- some packed in chopped onions, others in old nylon stockings. (Dog)
(c/o Subterranean Records, 577 Valencia St., San Francisco, CA 94110)

CLOWN ALLEY - "Circus of Chaos" LP

Much more metallic than their demo. CLOWN ALLEY now sounds like a cross between METALLICA and C.O.C., with lyrics that range from topical to abstract. Powerful production, nice packaging, not much guitar wanking. I dig this! (WG)
(Alchemy Records, #428, P. O. Box 597004, San Francisco, CA 94159)

DOGGY STYLE - "II" LP

This is the version of DOGGY STYLE that contains the majority of the original members. While this record rocks, it doesn't quite come across with the humor on first hearing. Musically, good but polished melodic fast punk. Artwork: amazing ripoff of LED ZEP II, sure to draw attention. (TY)
(Flipside, P. O. Box 363, Whittier, CA 90608)

DOG KILLER - "Last Act of a Desperate Band" cassette

Hot thrash with some interesting breaks, but the lyrics take the cake, covering horns, clove cigarettes, beer, and more important topics. Song title of the month: "You Can't Eat Marx." (WG)
(975 East Ave. #116, Chico, CA 95926)

EUTHANASIA - "Living Heck" EP

There are a couple of really good songs that have the always great combo of heavy rhythm, and melodic craziness. They maintain their own definite originality. The other songs are more of a crooning dirge which is fine, but not as fun. Overall, recommended, though. (RS)
(Rubber Records, P. O. Box 4554, Edmonton, Alberta, CANADA)

FAHRENHEIT 451 - LP

Melodic guitar pop abounds on this album, with '60's pop edges which add a certain charm to the proceedings. Mostly, it's effective, though all the best hooks seem to be concentrated on Side A. Above average. (SS)
(Rogue Records, P. O. Box 49593, Los Angeles, CA 90049)

FIXTURES - "Dangerous Music" LP

Strong musically with almost new wave meets punk meets Three Penny Opera vocals -- a more new wave DK's? Intelligent lyrics, very tight and driving pop punk music, but the singing, though gruff at times, does detract a bit. Different. (TY)
(Otis Huddleson, 4355 N. Sepulveda #314, Sherman Oaks, CA 91403)

FOUNDATION - "Voyage" LP

Don't expect a simple, straightahead punk rock record here. From the brooding, dark passages that explode into full passioned screams to their mixture of psychedelic and metal, this debut comes across as a mature, well thought-out sound. You hear something new every time you hear it. (Dog)
(Fartblossom Enterprises, P. O. Box 818, Pomona, CA 91769)

GAY COWBOYS IN BONDAGE - "Love Seriousness" cassette

Totally ridiculous insanity from these dorks. With songs like "Cheddar Cheese Party" and "Annoy the Cat with a Maracca," you just can't go wrong. Gooncore rules! (WG)
(Trash American Style, 20 Stations Rd., Brookfield, CA 06804)

HONEYMOON KILLERS - "Let it Breed" LP

Yet another album full of grungy, usually driving noise. Most of this is listenable, a pretty fair reflection of modern, urban bullshit. (TY)
(Fur Records, P. O. Box 20898, NY, NY 10009)

THE IDIOT/VOMIT LAUNCH - "Knock Yourself/Knock Yourself" split 45

Both bands (the former now defunct) do the same song. One version comes out like early new wave/pop punk, while the other comes off more '60's garage psych. Fun concept. (TY)
(Rat Box Records, P. O. Box 4527, Chico, CA 95927)

IGUANAS - cassette

All right! Hot mid-tempo punk with a '50's rock'n'roll sound to it. The only set back are the long leads; otherwise, this knocks down the walls! (WG)
($3 to Alan Wilson, P. O. Box 1142, Topeka, KS 66601)

JAIL IS... cassette

Basicaly, a descriptive monologue of the prison life from a first hand experienced source. For those who have never done time or directly know someone who has, give this a listen. It will amaze, shock, repulse, and educate you. (RG)
($2 c/o ADRC, 151 First Ave., Box A, NY, NY 10003)

KILPIG - EP

New York's alright if you like saxophones. (TY)
(Steve Gabe, 109 St. Marks Pl. Store, NY, NY 10009)

MINORS - "Waves Have Hit/Another Stupid Love Song"

Somehow, Norb Ugly (ex-S.U.M., now of DEPO PROVERA) dug up quantities of two early Green Bay "punk" singles and now wants to foist them off on you. This one is from '81 and has that new wave punk sound of '79-'80 -- okay beat, but with deep pop-rock roots. (TY)
(Norb, P. O. Box 918, Green Bay, WI 54305)

PEACE CORPSE - cassette

Here's some solid garage punk with realistic lyrics covering starvation, war, the underprivileged, etc. Somes with a lyrics book with effective graphics. Great job (not the band from Pomona!) (WG)
($3 to 606 Elmswood #1, Austin, TX 78705)

PEACH OF IMMORTALITY - "'Jehovah' My Black Ass R.E.M. is Air Supply!" 12"

If you don't have a sensitivity to noise, this will sound like a self-indulgent instrumental mess. What we have here is an insane, grinding, industrial-strength set of "tunes" which purposely tries to disorient and infuriate. You know what? It works. (SS)
(Adult Contemporary Recordings, P. O. Box 21602, Washington D.C. 20009)

PHANTOM OPERA/SECRET HATE - "A Cut Above" cassette

Here, we have coupled the previously available PHANTOM OPERA EP, a group that rose from the break-up of the criminally underrated SECRET HATE, whose EP is also featured here. Both bands combined heavy riffing punk with everything they could get their hands on, from metal to surf. Too cool. (Dog)
(New Alliance, P. O. Box 21, San Pedro, CA 90733)

PSYCHO - "Hosebags from Hell" LP

PSYCHO has released a full album's worth of blazing thrash which is undeniably powerful, but some tempo variations would have helped. Lyrics cover conformity, society, Ed Gein, and more. A solid, vicious release. (WG)
(Ax/ction, P. O. Box 623, Kendall Sq., Cambridge, MA 02142)

POPTONTO - "Time to Think" LP

POPTONTO utilize a riffy, traditional approach to mid-tempo HC with an emphasis on powerchords and serious lyrics. A very sincere bunch of tracks, but this band doesn't stand out in the areas of songwriting, or overall personality. Okay. (SS)
(Disrupted Records, Box 14742, Richmond, VA 23221)

PREMATURE BABYS - "Fetus from the Grave" cassette

Totally raging obnoxious adolescent thrash with some pretty good lyrics, and some pretty bad ones. Lots of spirit and energy in these guys. (WG)
(P. O. Box 144, Muskegon, MI 49443)

PROBLEM CHILDREN - "The Future of the World is Up to Us" LP

This album provides a lot of mid-tempo melodic punk with strong rock'n'roll roots. The songs have a good mixture of humor and serious concerns brought out through the lyrics as well as the music. My only complaint: the songs tend to drag on too long. (MS)
(Rate Faction Records, 110 Bloor St. W., Suite 1801, Toronto, Ontario, CANADA M5S 2W7)

PUSSY GALORE - "Exile on Main Street" cassette

A cassette-only release in a limited edition of 500, doing an entire and complete cover of the STONES' heroin masterpiece. However, tongue is firmly in cheek as half the songs are done straight and half are completely trashed. Yes, a classic. (Dog)
(Shove Records, 162 Stanton #9, NY, NY 10002)

RAID - cassette

The RAID play basic but enjoyable garage punk with a pop influence. Lyrics are in the rebellious vein. Pretty catchy stuff here. (WG)
(659 55th St., Brooklyn, NY 11220)

SANTA CLAN - "Taking Liberty" LP

This record has more drive and power than a lot of post punk releases these days, but that energy is often sapped by annoying breaks, too many funky riffs (for my taste), and sometimes irritating vocals. Could be worse, though. (TY)
(T-Stoff, 1414 Alcatraz, Berkeley, CA 94702)

SCRATCH ACID - "Berzerker" 12"

SCRATCH ACID is back with six demented, charging rockers, a nasty guitar attack, and vocals very reminiscent of NICK CAVE. While not as rootsy as their last LP, the band emphasizes power on this release, which rates as very good for its genre. (SS)
(Touch and Go., P. O. Box 25520, Chicago, IL 60625)

SCREWS - "Drink 'Till I Drop" 12"

This Texas band opts for a truly punk approach on this five-song effort, and the charm here is largely due to the hard guitar sound and the "fuck you" punk attitude. I liked the title song in particular, though the entire platter is filled with riffy, punchy, enjoyable punk rock. Good. (SS)
(Disrupted Records, P. O. Box 14742, Richmond, VA 23221)

SINS - "Beginning from the End" LP

SINS specialize in solid mid-tempo punk with good instrumentals and vocals reminiscent of the early SAINTS. Aside from a few less interesting songs, what emerges here is an extremely promising effort, especially on rootsy punkers like "In the Red" and "Fair Share" which balance power with finesse. (SS)
(Squirtdown Records, P. O. Box 7761, San Diego, CA 92107)

63 EYES - "I'm Not Me..." cassette

This looks and sounds familiar to me, but I can't place it. Anyway, here we have 18 medium tempo garagy punk tunes, with catchy lyrics. Reminds me of the early Los Angeles underground sound, very rocking with tasteful twists! (RG)
($1.50 to 1907 36th St., Parkersburg, WV 26104)

SPONGE - "Born Under a Bad Sponge" LP

An energetic trio that has a pretty sparse (guitar is largely rhythmic) and clean sound. Goofy lyrics and boppin' tunes are the thing here, and should appeal to a broad range of listeners. (TY)
(Underdog Records, P. O. Box 182, Chicago, CA 60614)

STARVATION ARMY - "In the Red" EP

The re-formed STARVATION ARMY showcase four medium-tempo rockish punk songs on this EP, which lack much in the way of power, melody, or interesting lyrics. Below the standard. (SS)
(P. O. Box 15007, Cleveland, OH 44115)

SUBURBAN DEATH TRIP - "Psychedelic Discore" LP

Distinctive, nasal vocals meld with a gritty instrumental sound not unlike a cross between BLACK FLAG and traditional fast-and-loud HC. The result is unique and effective a fair proportion of the time, though consistency isn't S.D.T.'s strong suit. Aggressive and loud. (SS)
(Smudged Records, 1813 C. Street, Iowa City, IA 52240)

JOHN TRUBEE - "Blind Man's Penis/Call to a Motel"

A re-release of this retarded song. Trubee sent off ultra-weird lyrics to a Nashville recording outfit, doubting they would ever record it. They did, and Mykel Board now wants us all to know and enjoy it. A short but sweet joke. (TY)
(The Only Label, 75 Bleecker St., NY, NY 10012)

TYRANTS - "Hard to Get/Attitude"

Another of Rev. Norb's "finds", and the A-side is again barely palatable pop wave, but the flip has a more punk edge. As Norb said, "OK, so they ain't quite the PAGANS or AVENGERS, but this ain't S.F." (TY)
(Norb, P. O. Box 918, Green Bay, WI 54305)

V/A - "Another Shot for Bracken" LP

This decent North American comp has something for every musical taste: powerful hardcore, funnypunk, melodic rock, reggae, a '70's cover and a couple of mid-tempo standard tunes. F.O.D., A.O.D., DISSONANCE, and SCRAM stand out from the pack, but there could have been better tracks from the name bands overall. (MS)
(Positive Force, P. O. Box 9184, Reno, NV 89502)

V/A - "Fuck the PMRC" cassette

A way hot tape starring CLOWN ALLEY, LEEWAY, RAPED TEENAGERS, VICIOUS CIRCLE, and many more. Ninety minutes of great material, so get this, dude! (WG)
($3 to Danny Dugger, 369-B Silliman Rd., Watsonville, CA 95076)

V/A - "Live it Live" cassette

A blazing hot dose of live HC by the likes of BGK, LEEWAY, FALSE LIBERTY, and many more. Sound quality is generally good. Snag up this fucker. (WG)
($3 or trade to David Koenig, 200 E. Price St., Apt. 1B, Linden, NJ 07036)

V/A - "Save the Dead" cassette

A comp from the garage, featuring punky and thrashed out noises from STATE OF CONFUSION, BORN WITHOUT A FACE, S.N.O.T., and more. Some good stuff here. (WG)
(Kaos Music, P. O Box 9391, Pensacola, FL 32513)

VOMIT LAUNCH - "Not Even Pretty" 12"

Punk attitude/lyrics meet post-punk almost wave music. Assets: great female vocals, sometimes haunting moods which remind of several recent UK femme-vocal bands. Drawbacks: doesn't quite pack the punch of their live set. Comes with free '70's Top 40 schlock 7". (TY)
(Rat Box Records, P. O. box 4527, Chico, CA 95927)

YOUNG LIONS - "Freak Show" LP

Recorded 3-1/2 years ago, I'm surprised this LP finally saw the light of day. If it had come out back then, the YOUNG LIONS would have been seen as the forerunners of today's "HC gone eclectic" bands. One side maintains the HC edge while indulging in rock, metal, and other slight influences -- powerful sound. The other side sounds like another band entirely -- pop, country, etc. Good lyrics throughout, but schizo as hell. (TY)
(Yodel Gems, 116 Frontenac Ave., Toronto, Ontario, CANADA M5N 1Z9)

International/ International/ International/ International/ International/ International/ International/

APOSTLES - cassette

A good sampling of tunes from the APOSTLES' vinyl offerings. A swell introduction to this English outfit's unique sound. (WG)
($4 to 5 Meadow Bank, Hitchin, Herts, SG4 0HX, ENGLAND)

ATROX - "Orme Peroute" cassette

Yahoo! Great HC in the Italian tradition: powerful thrash with metallic guitarwork, but much tighter than many of their peers. Excellent. (WG)
($4 to Roberto Colecchia, Via Cantini 88, 20091 Agrate Brianza, Milano, ITALY)

BAMBI SLAM - "Bamp-Bamp" 12"

Highly percussive punk/post-punk with hot guitar slashing in and out. Sounds like a cross between early punk and some current Chicago bands -- meaning delivery, loud but clean and melodic punk. (TY)
(Product Inc., ENGLAND)

BETRAYED - cassette

A great tape divided into a "then" side, '77-ish punk with reggae and pop flavorings, and a "now" side with a more HC sound, with some thrash tunes reminiscent of SOA. Excellent. (WG)
(Twisted Red Cross, 168 M.H. Del Pilar St., Malate, Manila, PHILIPPINES)

BIRTHDAY PARTY - "The Peel Sessions" 12"

Aside from the excellent version of "Release the Bats," the BIRTHDAY PARTY is not captured to their best advantage on this release. First rate production bolsters the mid-period output of this band moderately, but the material mostly doesn't stand out. (SS)
(Strange Fruit, P. O. Box 145, Woking, Surrey, GU22 8PZ,ENGLAND)

CELIBATE RIFLES - "Kiss Kiss Bang Bang" LP

I'm a moron. The RIFLES come clear across the world to play in America, and I'm too busy to see them. Fortunately, I've got this live show recorded on that tour at their CBGB's performance. Must have been an incredible show, because these tracks just blaze full of a hard-edged guitar sound. (Dog)
(Hot Records, AUSTRALIA)

CERESIT - "Espelkamp's Alive" cassette

On this love recording of fantastic sound quality, CERESIT delivers an onslought of some of the best Euro-hardocre I've heard lately. Original, powerful, great! Get this!! (RG)
($3 to Martin Pick, Bartholomausstr. 60, 5600 Wuppertal 2, W. GERMANY)

DEADLY HUME - "Passenger Blues/Bed As Big as a Boat"

This band has a big tribal beat like GUN CLUB, punctuated with heavy, fuzz soaked swoops that kind of recall the BIRTHDAY PARTY. There's real tension throughout where it seems the band is as confused as you as to where they're going next in the song. (Dog)
(Phantom Records, P. O. Box A566, Sydney 2000, AUSTRALIA)

LIZ DEALEY & THE TWENTY SECOND SECT - "The Wailing House" EP

Despite the cheesy new wave pop record sleeve, this record has guitars that sound like annoying mosquitoes with an ugly banshee woman screaming lyrics somewhat like the best of LYDIA LUNCH. An inspiring, wild, messy, and ugly record that doens't stray at all near melody. Just wonderful. (Dog)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide, S. AUSTRALIA 5000)

DOOM - "Go Mad Yourself" EP

This fan club only release shows good command of a more tasteful speedcore style. Still, there's a monochromatic element in the songwriting which makes this fall a bit flat, despite good energy and power. Adequate. (SS)
(Rock House Explosion, Dai-2, Matsushita Bld. B1F, 112Yaraicho, Shinjuku-Ku, Tokyo, JAPAN)

DUNKELTAGE - EP

An animal rights/human rights approach, packaged in a large fold-out sleeve. Four buzzsaw punk tunes, some medium, some fast, all enraged and powerful. Good effort. (TY)
(Joochen Borgfeld, Reinestr. 5, 3400 Gottingen, W. GERMANY)

ETHEREALIZE - "Ground Zero" EP

Japanese speedcore, complete with lead breaks, mosh breaks, and every manner of instrumental self-indulgence. Good energy, but this is too close to Rock for comfort. Pee-pee. (SS)
(Rock House Explosion, Dai-2, Matsushita Bld. B1F, 112Yaraicho, Shinjuku-Ku, Tokyo, JAPAN)

GEORGE IMBECILE AND THE IDIOTS - "Fascinating World of Garbage" cassette

Some hot thrash an enjoyable '77-ish punk from these jokers. Lyrics are mostly serious, but inject some silliness in, along with sexist overtones. Pretty good. (WG)
(Twisted Red Cross, PHILIPPINES)

GODFATHERS - 12"

Finally some *new* material, but a letdown. They've always been pop, but with a lot of punk punch. In this case, three of four tunes never deliver that whallop, and the other does so sparingly. Boooo! (TY)
(Godfather Records, ENGLAND)

INDIREKT - "Nacht und Nebel" EP

This exceptional Dutch band come back with a four-track EP even more impressive with their fine debut album. Passionate female vocals, a biting guitar attack, punchy mid- to fast-tempo punk compositions with melody...what more could you ask for? Great lyrics, too. Buy this now. (SS)
(Rotiusstraat 111, 1624 GA Hoorn, HOLLAND)

INSTIGATORS - "Live in Newport" cassette

Yet another INSTIGATORS live tape, displaying their catchy melodic sound. There's no doubt they're a great band, but are all these cassettes really necessary? (WG)
($3 to Instigators, 12 Bell St., Newsome, Huddersfield, W. Yorkshire, HD4 6NN, ENGLAND)

ITCHY RAT - "Train of Death/Silent Footsteps"

A great record that just jumps out of your speakers -- full adrenalin charged rocker with no let up. Much more to the point than their earlier single; the flip slows down a little more for a more conventional rock-type song with cool saxophone breaks. (Dog)
(Exposure Records, 526 Crown Street, Surry Hills, NSW 2010, AUSTRALIA)

JOY DIVISION - "The Peel Sessions" 12"

Previously only available on costly bootlegs, these four tracks may not have the production crispness of "official" releases, but there's still a brace of alternative versions that will please JD fans. "She's Lost Control" is just as good as always. Recommended. (SS)
(Strange Fruit, P. O Box 145, Woking, Surrey GU22 8PZ)

JOY OF LIVING/APOSTLES - "Death to Wacky Pop" split EP

Both bands collaborated on this split EP which contains four tunes by a single band who shares members between them. One side has spare instrumentals, delicate female vocals, and a punk attitude, while the other contains a good APOSTLES-style tune in "The Wasteland." Interesting. (SS)
(Fight Back Records, 21 Imperial Drive, Nth Harrow, Middlesex, ENGLAND)

JULY 14TH - "Australian Bite" LP

Another band that's hard to peg. It's a very lean sound, somewhat akin to early English bands like DR. FEEDGOOD. Quite a few slower, more somber tunes along with a good cover of JOHN CALE's "Mercenaries." (Dog)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide, S. AUSTRALIA 5000)

KGB - "Letzete Bestelling" LP

This German band showcases a mid- to fast-tempo HC approach with somewhat engaging vocal choruses and a dynamic instrumental punch. While there were a few interesting moments here, the overall effect is aggressive but not gripping. (SS)
(Hardway, P. O. Box 629, Newark, CA 94560)

KELPIES - "Take Me Away/Second by Second"

This reissue (?) of an early '80's Aussie punk single by the KELPIES shows a studio approach to the same restrained punk style that was showcased in their recent posthumous live LP. The guitarwork is rather like CHELSEA, the two compositions here pleasant but not earthshaking. (SS)
(Phantom, 375 Pitt St., Sydney 2000, AUSTRALIA)

KINGPIG - "Deathcell/Oblivion"

This band manages to take up all the space they can with their mixture of JESUS AND MARYCHAIN dissonance and SONIC YOUTH meets BIG COUNTRY melody. The instrumental on the flip is one of the most incredible production jobs I've hear in a long time. (Dog)
(Red Room Records, 138 Dellar Rd., Maddington, 6109 Perth, W. AUSTRALIA)

MST/MASK HAAGAZ/BUTCHER - triple split cassette

Three French acts here: MST (basic but hot thrash), MASK HAAGAZ (more basic but not thrash), and BUTCHER (noisy thrash). Pretty good. (WG)
($4 to Bad Luck, 7 Bridehill Dr., Hampton, NH 03842)

MASSACRE/MIQUEL CO - split EP

Forget the MIQUEL CO side (sounds like Irish folk meets bad '70's rock), and the MASSACRE side is a 50/50 proposition. One tune is a pretty driving yet tuneful thrasher, but the other is a miserable metal clunker. Why? (TY)
(Pete Vaisanen, SF-34320 Purkku, FINLAND)

NAA A DA FINK SA - "Grongsch Bling" LP

This release touches on that fringe where HC meets haunting, dischordant post-punk. The shouted female vocals, rhythmic instrumentals, and loose, fragmented compositions were difficult for me to enjoy. (SS)
(Ralbor Releases, Galgenstraat 4a, 1013 LT Amsterdam, HOLLAND)

NEW'S - "Do! Do! Do!" EP

This all-girl band from Japan specializes in upbeat, melodic pop with tight, clipped, melodic vocal harmonies and nifty songwriting. Bouncy and energetic. I like this a lot! (SS)
(Rock House Explosion, Dai-2, Matsushita Bld. B1F, 112Yaraicho, Shinjuku-Ku, Tokyo, JAPAN)

PAINTERS AND DOCKERS - "Bucket" LP

This great new live album should dispell any ideas about this band being a wimpy, light pop band, and prove that they can hold their own with the likes of "Detroit-style" rock bands from Australia like the CELIBATE RIFLES or the SCIENTISTS. (Dog)
(Doc Records, P. O Box 69, Burnley, 3121, Melbourne, AUSTRALIA)

PINEAPPLES FROM THE DAWN OF TIME - "Too Much Acid/Saha"

A true cheese classic. Extolling the virtues of too much acid and hanging out in Haight-Ashbury complete with wah-wah peddal and go-go dancers singing backup. The flip is a little more serious but pleasant melodic pop song with just enough bite to keep you listening. (Dog)
(Pineapple Records, AUSTRALIA)

PRIMEVILS - "I Saw My Name/Hammer Yourself Senseless"

Easily one of the coolest garage trashers from Australia for awhile. Rough-edge vocals witha great hook and anthemic lyrics -- a future classic. Just a true slide of sludge with a heart of gold. (Dog)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide, S. AUSTRALIA 5000)

PUBLIC HAIRS - "What's Going On?" 12"

Another release in the spirit of early UK punk with just a tad of the old post-punk. Catchy (almost danceable in their B-side dub remixes), and raw enough to be intersting. "South Africa" sounds remarkably like the PISTOLS with effects and "Power for the Many" is a studio piss-about. (RS)
(Quiet Records, 119 Metrostore, 231 The Vale, London, W3 ENGLAND)

RAP - "Hysteria" 12"

On the basis of their first two singles, I was expecting bouncy female vocal pop-punk with a great sense of personality. This set of tunes, however, veers into X-MAL DEUTSCHLAND territory with its sung vocals, slower tempos, and thinned out guitar sound. Too bad. (SS)
(Dogma Records, No. 303 Aota Bldg., Koenji-Kita, Suginami-Ku, Tokyo, JAPAN)

ROSE ROSE - "Skatehead '88" EP

Japanesae skate metalthrash -- what's next? Well done, but all four songs are devoid of personality. I think Roger really likes them so they much shred. (TY)
(Dogma Records, No. 303 Aota Bldg., Koenji-Kita, Suginami-Ku, Tokyo, JAPAN)

RUTS - "The Peel Sessions" 12"

These mid-'79 tracks, five in all, show a fair diversity of punk styles and some rockin' power, especially on "Society." The RUTS were never a major force in British music, at least in my opinion; fans will find this an interesting document, nonetheless. (SS)
(Strange Fruit, P. O Box 145, Woking, Surrey GU22 8PZ)

SIOUXSIE AND THE BANSHEES - "The Peel Sessions" 12"

Fans of "The Scream" period SIOUXSIE will find favor with this excellent four-track release recorded in late '77. "Love in a Void" is as great as always, but "Mirage" and "Metal Postcard" also connect with a vengeance. Rawer than other versions of the same songs, and a real treat. (SS)
(Strange Fruit, ENGLAND)

SKELETONES - "Pothole/So Much to Say"

Heavy on the twangy guitar and vocals lush with harmony, this group cuts a delicate balance between pretty pop songs and tougher guitar based garage sounds. Good songwriting, like softer tracks by the CELIBATE RIFLES, or the harder stuff by DIED PRETTY. Good, though. (Dog)
(Skeletones Records, c/o Chaun MC, 1/159 Arden St., Coogee 2034, NSW, AUSTRALIA)

SLITS - "The Peel Sessions" 12"

The special appeal of this record is in the fact that it's the first real taste most people have had (aside from a pathetic bootleg) of the early, punk SLITS. Some familiar, and some unfamiliar material -- all of it very raw and quite interesting. Recommended. (SS)
(Strange Fruit, ENGLAND)

SOUP DRAGONS - "Head Gone Astray" 12"

Three songs this time, two of which are up-tempo pop-punk ringers, and another which builds up (too little too late). Again, the obvious BUZZCOCKS influence, and again, enjoyable. (TY)
(Raw TV, ENGLAND)

SPECIALS - "The Peel Sessions" 12"

This well-known English ska outfit fares quite well indeed on this selection of early cuts. Terrific tunes and energetic performances make this record special -- in particular the bouncy version of "Monkey Man." One of the better Peel session releases. (SS)
(Strange Fruit, ENGLAND)

THIRD WORLD CHAOS - "New Move for Error" cassette

Mostly pretty tedious '77-ish punk with a few catchy choruses to make some cuts memorable. Lyrics are in the "personal rebellion" vein. Okay. (WG)
(Twisted Red Cross, PHILIPPINES)

URBAN BANDITS - "Independence Day" cassette

Relatively powerful punk with a considerable amount of gusto. Cool guitar sound, pretty rockin' stuff here. (WG)
(Twisted Red Cross, PHILIPPINES)

VARIOUS ARTISTS - "Delirium Tremens 3" cassette

Another comp of European outfits, showcasing a variety of punk and hardcore sounds. Most notable are GEPOPEL, DISACCORD, and PLAGUE. Good selection of material here. (WG)
(C/o Marko Orana, Batterigatan 11B, 415 01 Goteborg, SWEDEN)

V/A - "Katrina's Love, Tamana Away" cassette

This Philippine comp features four bands, BETRAYED, PRIVATE STOCK, GI AND THE IDIOTS, and the WUDS, all recorded live at hte last show at Katrina's (a club at Manila). Good quality punk rock, includes band photos and has a nice package to boot. (RG)
(Twisted Red Cross, PHILIPPINES)

VARIOUS ARTISTS - "Necrovomit de Death" cassette

Ahhh, some diversity -- 14 bands, 24 songs, from Spain to the USA and over to Japan. Styles ranging from ska inspired pop-punk to speedy hardcore mix this international sampler up nicely. Great sound quality and some notables such as STEVE STILETTO and TARGETS plus a nice package make this a winner. (RG)
($6 to Mothra Productions, P. O. Box 23184, Seattle, WA 98102)

VARIOUS ARTISTS - "Please Stop That...No!" cassette

Contains many "big" European acts like INFERNO, RATTUS, WRETCHED, INSTIGATORS, etc., plus smaller acts scattered around the globe. Lots of good stuff here. (WG)
(M-Extaz, 3 Rue de la Pelouse, 93360 Neville Plaisance, FRANCE)

VARIOUS ARTISTS - "Pebbles, Vol 20" LP

This on-going chronicle of unknowns swings to Sweden, 1964-67. Most of the tracks are Mersey, Mod, or R'n'B, with the hottest coming from the PALMES, HEP STARS, and TAGES. This volume, unlike the others, contains many live tracks, some of which aren't the hottest sound quality. (TY)
(AIP Records)

V/A - "Rescue Ladders and Human Barricade" cassette

A solid Philippino comp with hot cuts by the BETRAYED, WUDS, and PUBLIC SCANDAL. Mostly punk, but a couple rockabilly tracks are thrown in. (WG)
(Twisted Red Cross, PHILIPPINES)

V/A - "Third Bombardment" cassette

A 14-song, 8 band punk/hardcore comp tape from the Philippines. Some notable material from BETRAYED, PHILIPPINE VIOLATORS, and COLLISION to name a few. Nice package, lyrics, and band info included. (RG)
(Arthur Bandalan, 2288 Int. 25 Leneriza St., Malate, MLA 2801, RP, PHILIPPINES)

VARIOUS ARTISTS - "Thrash or Die" cassette

Thrash or die, indeed! DEPRESSION, GASH, PERDITION, and five more Aussie acts blast out some rad shit, all with pretty good production. Booklet enclosed. Cool. (WG)
($5 to Music not Money Tapes, 19 Burns St., Whyalla Norrie, South Australia 5600, AUSTRALIA)

VARIOUS ARTISTS - "To Be or Not To Be" cassette

A good sampling of West German bands (CERESIT, CIRCLE OF SIGTIU, etc.), a few U.S. bands (SEIZURE, BURNT, etc.), and more. This is mostly forceful stuff, so pick this up. (WG)
($4 to Intelnet Tapes, c/o Martin Pick, Bartholomausstr 60, 5600 Wuppertal 2, W. GERMANY)

V/A - "Will Evil Win?" flexi

A metalcore sampler, featuring ANNIHLATED, CIVILIZED SOCIETY?, LORD CRUCIFIER, and DESECRATORS. Unless you're really into speed metal, this is pretty hard to take, with guitar wanking all over the fucking place. Only CIVILISED SOCIETY?'s cut is listenable, but a better version appears on their LP. Some good lyrics, and a collective effort. (TY)
(Peaceville Records, 96 Headfield Rd., Saville Town, Dewsbury, W. Yorks, WF12 9J6)

VARIOUS ARTISTS - "Zona No Nuclear" cassette

All from Spain, most of the bands here favor a psychotic thrash sound, although a healthy dose of ska/reggae appears. Hottest tracks are from B.A.P., ANTI-DOGMATIKSS, and SUBTERRANEAN KIDS. Good job. (WG)
(Jose and Chris, Aptdo. 168, Pasajes, San Pedro, Guipuzcoa, SPAIN)

WHERE'S THE POPE - cassette

DRI-ish thrash with a slight shade of personality. They're competent and possess good lyrics, but need to develop their own style. (WG)
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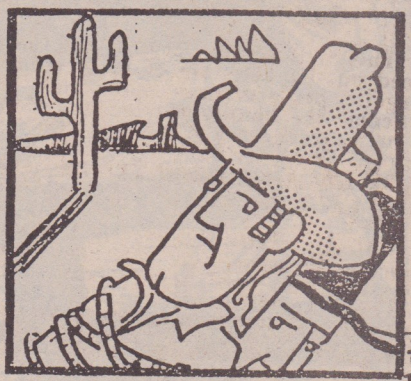

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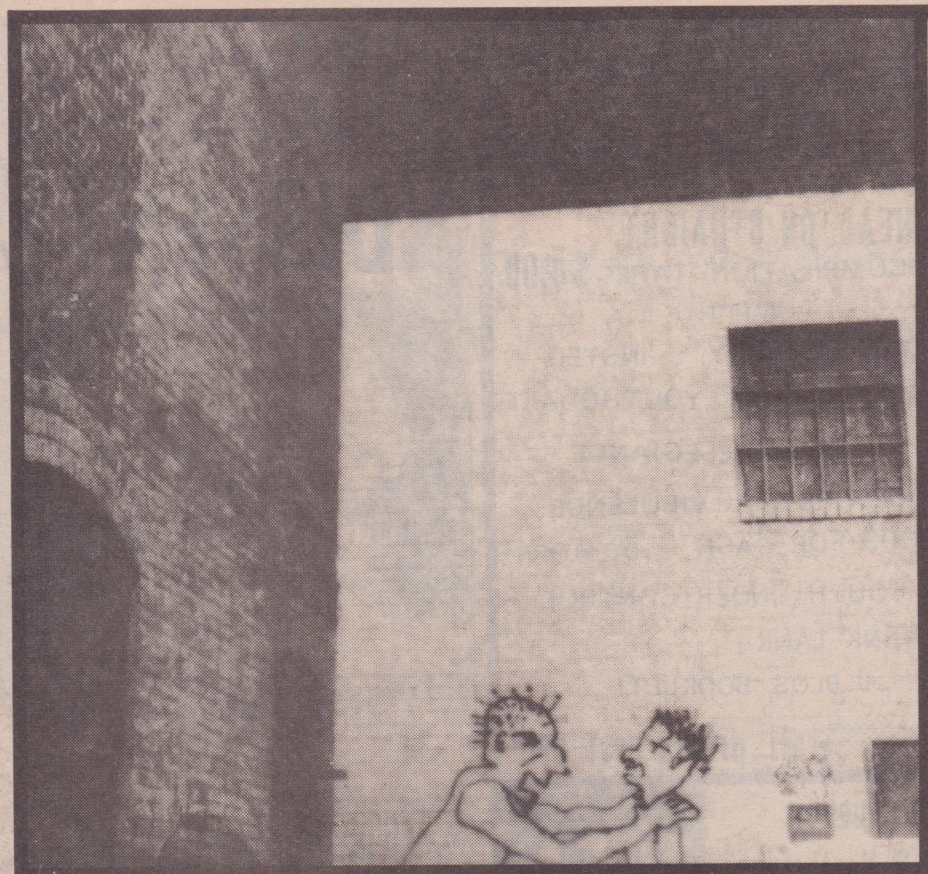

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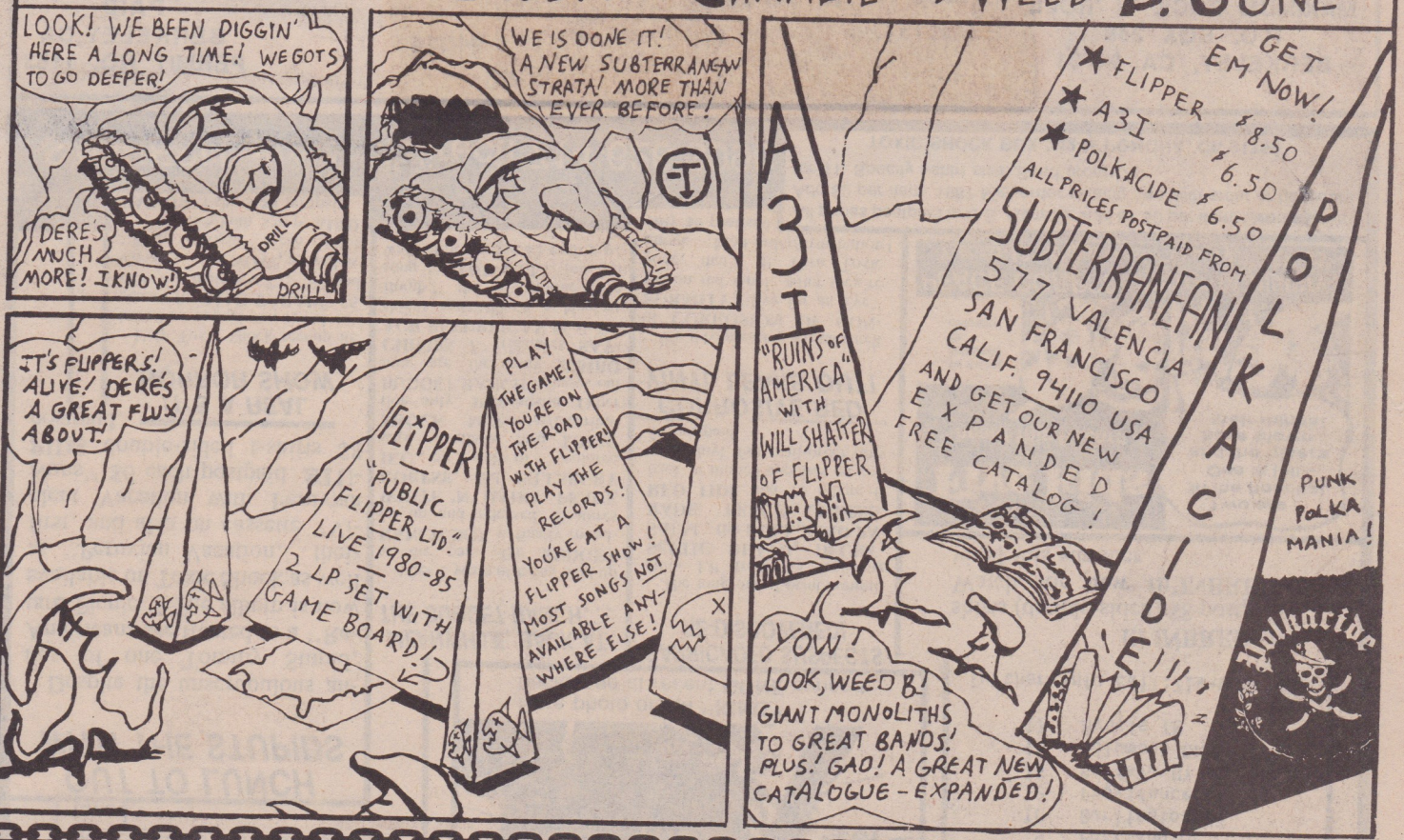

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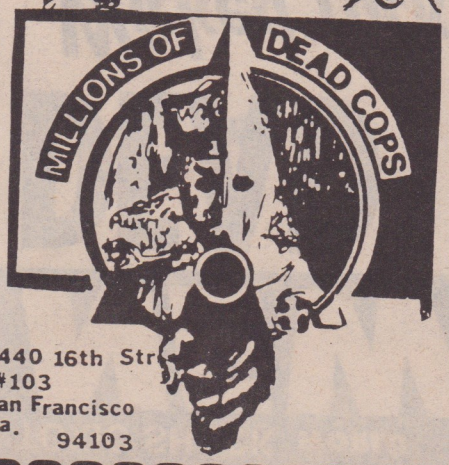

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TOXIC SHOCK WORLD

NEWS

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"Feed us a Fetus" LP is back in print and available everywhere tasteless records are sold. Dayglo vinyl edition soon thru mail-order only, $6 postpaid 4 color "Fetus" t-shirts $8 p.p.

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Wicked rock music is killing our children

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Rare photo of the "KING" backstage at recent **GONE** concert

KEEPING IT IN THE FAMILY WITH th'INBRED

In conjunction with the re-release of the "A Family Affair" LP (now out in Europe thru C.O.R.) the boys pack the family wagon for a Northeast U.S. tour starting in April.

April	1	Morgantown WV
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Further info call:714-625-3099

th'INBRED t-shirts (double-sided) $8 postpaid Watch for **new th'INBRED**-vinyl this summer.

OUT TO LUNCH WITH THE STUPIDS

Despite the unscrupulous antics of one Tommy Stupid, Americans are treated to a "Retard Picnic." The album is now available on Toxic Shock as well as "Peruvian Vacation," their first, and also on cassette "Violent Vacation with Peruvian Nuns" $6 each postpaid. **STUPIDS** double-sided t-shirts $8 postpaid.

IT'S A REAL HORROR SHOW

Help Toxic Shock recoup its losses on unpaid van rental expenses for **MAD PARADE** 86 tour. Buy their new 7", "Second Chances", out **NOW**, as well as "Right is Right" (yeah right!) 7". $3 each/both $5p.p. **MAD PARADE** t-shirts $8 postpaid.

MEANWHILE, BACK AT THE BUDGET RANCH...

After 2 years of being held up at the pass, the **BUDGET RANCH BOX** is finally rounded up and released. Features **WHITE 'N' HAIRY, PEACE CORPSE,** and **PILLSBURY H.C.,** on 3 slabs of 7" colored wax. Available thru **TOXIC SHOCK** Mail-order/Distribution **only**. $6 postpaid. Other BUDGET RANCH releases out now are the zany **ZIMBO CHIMPS** 7" (features **SAVAGE REPUBLICAN** Mark Erskine) and "She's a Nuclear Bomb," the 7" atomic love song by **THE DULL** (on red wax) either single $3 each p.p.

BARRICADED SUSPECTS RE-DISCOVERED!

The long out-of-print compilation LP from 83 featuring **SEPTIC DEATH, DECRY, S.U.M., the DULL, MAD PARADE, PEACE CORPSE, RED TIDE** and 11 others is back in limited supplies on colored vinyl. For mail-order **only** $5 postpaid.

CORROSIVE RED VINYL LEAKS OUT!

We'll be pressing a **final** batch of **CORROSION OF CONFORMITY** "Eye for an Eye" LP on red vinyl. After they're gone, that's it! Thru Toxic Shock Mail-order/distribution **only** $6 postpaid.

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